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MUSICAL AMERICA

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EDITED BY

John C. Freund

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CHICAGO OPERA TO ADOPT BUDGET AND MAKE DRIVE FOR GUARANTORS

Executive Aims to Fill List of Backers by Clearing Up Financial Situation and Placing Association on Business Basis — Positive Statement That McCormicks Will Not Meet Deficit After Present Season—Last Visit to New York Announced — Mary Garden Ill and "Salome" Is Postponed

CHICAGO, Dec. 19.—Consideration of the financial situation by the Executive Committee and the illness of Mary Garden interested and concerned subscribers of the Chicago Opera Association by turn last week. Miss Garden sang on Tuesday night, but cancelled two appearances for which she was scheduled later in the week. The "Salome" revival arranged for to-night had to be postponed, but a reassuring announcement was made to the effect that Miss Garden's condition was not serious. Her physicians, however, ordered a complete rest. "Faust" is to replace the much-discussed Strauss work on to-night's bill.

Meantime, the finances of the company have been receiving the earnest attention of the executive. The establishment of the association on a sound business basis, the elimination of extravagance, and the institution of a budget system with the object of limiting such expenditure as that which has characterized the present season were points upon which decision was reached at a meeting last week, and were subsequently declared to form the only basis on which the opera could continue. With this declaration of a new policy in the conduct of affairs came the statement that a vigorous campaign would be waged for the completion of the list of 500 citizen guarantors to back the opera.

Harold McCormick and Mrs. McCormick will end their period of lavish support with the conclusion of the present season. The maintenance of the opera will then be shifted to the public-spirited citizens of Chicago. It is in their interest that the new scheme of internal management and control is to be instituted. The deficit for the present season will be made up by the McCormicks. In the future, it is authoritatively announced by the Executive Committee, the Chicago Opera will exist as a business institution, or it will not exist at all.

Mary Garden and C. A. Shaw, present business manager of the opera, attended the meeting of the committee. The positive statement of the McCormicks that



THE LETZ QUARTET

From Left to Right: Hans Letz, First Violin; Edwin Bachmann, Second Violin; Edward Kreiner, Viola, and Horace Britt, Violoncello. This Quartet, Founded in 1917 by Hans Letz, Has Won a Place of Honor Among the American Chamber Music Organizations That Tour This Country. (See Page 44)

they would cease to be the "angels" of the association was read. A tentative budget of artist expenditures for next season was proposed by Mr. Shaw. Stanley Field, secretary of the committee, and E. R. Graham, member of the board, were named as a budget committee to supervise incidental expenditures.

Miss Garden was instructed to prepare the repertoire for next season so that the duplication of artists for various rôles would be avoided. The entire budget, including the prospective cost of the opera in all departments, will be submitted to an auditing committee consisting of Samuel Insull, John J. Mitchell and John G. Shedd. This body must approve each item before a cent can be expended for next season. With the exact figures at hand for the maintenance of the opera, and a carefully calculated estimate of the revenue from admissions, the association will announce the sum required to guarantee the existence of the organization. The campaign for

guarantors will then be launched, with an official estimate of the maximum deficit expected.

"We need 250 more guarantors and we will obtain them," said Stanley Field, after the meeting. "The opera is worth \$10,000,000 to Chicago in prestige, and the people are showing their appreciation by unparalleled attendance. During the entire season to date only two performances have not been sold out. The seat sale for the week of Dec. 4 was \$7,500 greater than in any previous week in the history of the Chicago Opera."

With these figures to submit to the Chicago public, and a strict limitation of expenditure, it is believed that opera conducted as a civic institution will be assured. Many advantageous innovations suggested by Mr. Shaw are to be adopted, and he is looked upon as the permanent business manager of the association. The coming season in New York is announced as the last visit of the organization to Manhattan.

EMIL RAYMOND.

MUSICAL WORLD LOSES GRAND OLD MAN BY PASSING OF SAINT-SAËNS

Composer of "Samson and Delilah" Dies Suddenly in Algiers at Age of Eighty-six—Always in Delicate Health, But Survived His Famous Contemporaries—Declared by Liszt to Be Second Only to Himself as a Pianist—Invited to Conduct Première of Wagner's "Rheingold"—Career One of Almost Unparalleled Fecundity

ALGIERS, Dec. 16.—Camille Saint-Saëns, the noted French composer, died here suddenly this morning in his eighty-seventh year. He had been a resident of Algiers since shortly after the close of the war. His opera, "Ascanio," first produced in 1890, was recently revived in Paris with considerable success.

In the passing of Charles Camille Saint-Saëns, the world of music, and France in particular, has lost one of its most interesting figures. The last of the many prominent composers born during the first three decades of the last century, and regarded by both Wagner and Liszt as one of the greatest of his time, he occupied latterly a unique position as a link between the past era of music and the present. A towering figure in his day, the question as to whether any of his music will attain immortality seems to depend rather upon its charm than upon any striking individuality.

Saint-Saëns was one of the musicians whose genius flowered early without withering in a correspondingly short time. Even as a youth his home in Paris was the rendezvous for most of the prominent musicians of the time, and before he was twenty-five he numbered among his friends such artists as Wagner, Liszt, Sarasate and Pauline Viardot-Garcia. Although he twice failed to qualify for the much-coveted Prix de Rome, most of his successful confrères are utterly forgotten. Saint-Saëns produced an enormous number of compositions, but many have already passed into the oblivion that awaits all old-fashioned things, a somewhat grim joke of Fate in view of the fact that Saint-Saëns in his prime was hissed on account of his "modern" tendencies. Delicate as a child, his health was always precarious, and tuberculosis, of which his father died, was always a menace, yet he outlived all his contemporaries. Despite his advanced age, he was under contract with a New York manager for a tour of the United States next season.

Saint-Saëns was born in Paris on Oct. 9, 1835. His mother was Clemence Collin who had been adopted by an aunt and uncle by the name of Masson and who were people of some means. Shortly before the marriage of Victor Saint-Saëns, the composer's father, who held a good position in the Ministry of

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Albert Coates and Pablo Casals Arrive for Concert Appearances



Photos by Keystone View Co.

MUSICAL CELEBRITIES RETURN TO AMERICA

Left: Albert Coates, Eminent English Conductor, and Mrs. Coates; Right: Pablo Casals, Spanish 'Cellist, Arriving on the Cedric

RETURNING to America to conduct a series of concerts with the New York Symphony Society, Albert Coates, conductor of the London Symphony and of the Royal Philharmonic arrived Dec. 19 on the Cedric. Mr. Coates has brought with him a long list of new symphonic works by young English composers which will be given in New York and other cities. His first concerts are scheduled in New York on Dec. 29 and 30.

On the same liner was Pablo Casals, 'cellist, returning to the United States after a series of highly successful appearances in London, Paris, Brussels

and other European cities with orchestra and in recital. He will be heard in New York and throughout the country during the remainder of the season. Mr. Casals cancelled his tour last season on account of illness.

Earlier in the week Charles Hackett, tenor of the Metropolitan Opera Company, accompanied by his wife, sailed on the Aquitania to fill an engagement at La Scala in Milan and the Opéra Comique in Paris.

Millicent Mayer of Bexhill-on-Sea, England, daughter of Daniel Mayer, concert manager, arrived on the Aquitania during the week to spend the winter with her father.

CONCERT MANAGERS PLAN RETRENCHMENT

National Association Firm in Opposing Increase of Artist's Fees

Plans for a curtailment of expenses during the coming year occupied the attention of delegates to the National Association of Concert Managers at the opening session of its biennial two-day convention which began at the Hotel Commodore on Dec. 19. No less important was the discussion of plans for the consolidation of information concerning concert and recital activities in all cities in the United States of over 2000 population and the increase of membership in the organization.

Following the reading of quotations from musical bureaus on the services of artists for the coming season, the delegates passed the resolution introduced by Adela Prentiss Hughes, vice-president, of Cleveland, condemning a rise in the fees of artists and urging on the contrary a reduction of price as bene-

ficial not alone to concert managers but to the artists and musical bureaus as well. In most cases, it was stated, the quotations showed increases although certain bureaus declared their plans for the coming season were still indefinite and that an effort was being made to keep quotations on a level similar to that of last year. A copy of the resolution was sent to the National Association of Musical Managers and arrangements were completed for a meeting on Dec. 20 between the full memberships of both organizations at which it was proposed to thresh out the differences between them. The concert managers' organization, contrary to the plan in force with the musical bureaus' association, held its convention in open session.

Individual delegates reported on conditions in the cities which they represented and contributed valuable bits of experience which they had uncovered during the past season. In almost every case the delegates reported a falling off in concert attendance which was generally attributed to the "general policy of economy on the part of the public." The speakers were unanimous in opinion concerning the necessity of financial retrenchment during the coming season.

Concerning a consolidation of information as to concert and recital activities, the president, W. F. Fritschy of Kansas City, was empowered to send out to the Chambers of Commerce in cities of more than 2000 population questionnaires, requesting information as to concert hall facilities, public desire for musical attractions, and the extent of musical activities in the areas specified. Later this information will be placed in the hands of concert managers in nearby large cities for use in developing the field. It was President Fritschy's own plan and he was enthusiastic over its

possibilities as a means of advancing the national interest in music.

The delegates were in favor of continuing the publication of the *Spotlight*, a confidential organ of the association, containing information valuable to its members. A resolution was also passed changing the by-laws to permit an alternate to vote for an accredited delegate who found it impossible to attend the biennial conventions.

In addition to Mr. Fritschy, Mrs. Hughes and Elizabeth Cueny, secretary, of St. Louis, the following delegates were present: William A. Albaugh, Baltimore; May Beagle, Pittsburgh; James A. Furlong, Rochester, N. Y.; Anna C. Gaff, Lexington, Ky.; Kate Wilson Greene, Washington, D. C.; George D. Haage, Reading, Pa.; Mary A. Nelson, Orange, N. J.; Paul Prentzell, Waterbury, Conn.; Margaret Rice, Milwaukee; Mrs. Franklyn Sanders, Cleveland; Edwin B. Saunders, Houston, Tex.; T. Arthur Smith, Washington, D. C.; Mrs. Mai Davis Smith, Buffalo, N. Y., and Albert M. Steinert, Providence, R. I.

The board of directors including Mr. Saunders and Mr. Steinert, besides the officers, also George F. Ogden of Providence, R. I., and Bradford Mills of Toledo, who were unable to attend, held an executive session.

SELMA KURZ NOT COMING

Leo Slezak, Czech Tenor, Postpones Tour Until Next Fall

Selma Kurz, Viennese soprano, engaged for the Metropolitan and for a series of concert appearances under the management of Ottokar Bartik, will not come to America this season, according to a statement made by her manager last week. Leo Slezak, Czech tenor, has also postponed his concert tour of the United States, because of conflicting engagements at the Vienna Staatsoper. In a recent letter to Mr. Bartik, the latter artist stated that, if permission could be secured from the opera authorities abroad, he would probably make his tour next autumn.

The Sevcik-Lhotsky String Quartet, according to Mr. Bartik, has not yet announced the date of its sailing for the United States. A letter is expected within a week, the organization's manager stated.

Americans Win Honorable Mention in Prix de Paris Competition

Honorable mention was awarded the works submitted in the Prix de Paris competition by Stanley Avery of Minneapolis and Aaron Copeland of Brooklyn, according to a recent copyright Paris dispatch to the *Public Ledger*. The compositions, each of one movement, for string quartet were played by the Casadesus Quartet in the salon of the Institute before an audience of musicians and critics. Mr. Avery and Mr. Copeland were both students at the American Conservatory at Fontainebleau in the recent term.

Carpenter Writes Ballet on "Krazy Kat"

American humor of the kind found in the Sunday comic supplement has entered American music. John Alden Carpenter has written a new work, entitled "Krazy Kat," which is to be produced in New York in ballet form in the Town Hall on Jan. 1. The ballet is entitled a "Jazzy Pantomime" and its story has been worked out by Mr. Carpenter and Mr. Herriman, originator of "Krazy Kat." It is to be staged by Adolph Bolm, who will dance the rôle of the *Kat*, and the familiar *Mouse*, *Policeman* and other figures will appear. Mr. Herriman has planned the costumes and the scenes will be drawn by Mr. Herriman. The new work will be presented on a special program which will also give occasion for the performances of new instrumental works by Szymanowski, Poldowski and others, and will also bring forward Griffes' "White Peacock" as staged by Mr. Bolm. Georges Barrère's Little Symphony will provide the instrumental part of the program.

Bayreuth Fund Committee Formed at German University

In an effort to interest, not a particular group, but the "whole of the German people" in the Bayreuth Festival Play Fund, foreign advices state, local committees are to be appointed in all the more important towns. A commission has recently been appointed at the University of Königsberg, famous as the erstwhile residence of Immanuel Kant, the philosopher. This commission is composed of five members of the faculty, headed by Dr. Daffner.

MANAGERS SEEK TO STOP SPECULATORS

Meetings Held in New York Consider Project of Single Bureau

Opposition to the methods of ticket "speculators" was expected to take definite form in the adoption of measures by members of the Producing Managers' Association, which held meetings at its New York headquarters on Dec. 16 and 17. The first meeting was adjourned until the following afternoon, however, without definite action being taken. The managers present were reported as reluctant to interfere in the methods of conducting theaters, as a matter outside their province. Individual efforts in opposition to the practice are, however, contemplated.

Statements deploring the exorbitant profits exacted by certain members of the ticket broker class have been freely made by theatrical and musical managers recently. The failure of legislative passage of bills limiting such profit to a minimum charge, it is said, has resulted in the doubling and even the trebling of admission fees. The monopoly created by organized system of block purchases of tickets for important dramatic and musical events occasionally removes these entirely from public access. Such discouragement has resulted, it is said, in decreased attendance.

One plan reported as being considered by the Producing Managers' Association is the establishment of a licensed central distributing bureau for all tickets in New York. A system by which any reported overcharge could be immediately traced, and the offending broker be boycotted by the distributing bureau, was mentioned recently as a possibility. A recent statement attributed to William A. Brady, prominent producer and member of the association, was to the effect that he would call a public meeting for discussion of the evil in the near future. Inquiry at Mr. Brady's office on Dec. 17, elicited a statement that owing to his immediate business engagements, the meeting would not be held at this time. Inquiry of the secretary of the Producing Managers' Association at the beginning of this week revealed that no definite plan of action had been decided upon at the second meeting Dec. 17.

J. Leslie Dilworth Severs Connection with Huntzinger

It was learned this week that J. Leslie Dilworth, of Huntzinger & Dilworth, Inc., has resigned his post and will sever his connection with this music publishing house on Jan. 1. Mr. Dilworth was active with Mr. Huntzinger in founding the firm in January, 1915, and has been associated without interruption with its growth up to the present time. Formerly he was with the John Church Company in its New York branch and before that with G. Schirmer, Inc. Mr. Dilworth's plans for the future are not yet settled. Announcement will be made as soon as he has decided on his new activity.

State-Wide Organization of Musical Forces Proposed for Alabama

BIRMINGHAM, ALA., Dec. 17.—Plans for a state-wide organization of Alabama's music forces are being perfected by the Alabama Federation of Women's Clubs. Mrs. W. J. Adams, who has been appointed chairman of music by the Federation, will have executive charge of this campaign.

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Kreisler Reported to Have Declined Ambassadorship

WASHINGTON, D. C., Dec. 21.—While no official expression is obtainable at the Department of State it is understood on excellent authority that information has been received there to the effect that Fritz Kreisler, violinist, has definitely declined the proffered diplomatic position of Austrian ambassador to the United States. The reason given by Mr. Kreisler is that acceptance of the post would involve his sacrificing his artistic future, "which," he says, "I treasure more than diplomatic laurels." Mr. Kreisler is now under contract to tour the United States. A. T. M.

Tax on Opera and Concert Passes Removed

WASHINGTON, D. C., Dec. 21.—All taxes on passes of any kind to opera houses and theaters, and other forms of entertainment to which admission is charged, are removed by the new tax law, according to the opinion of the Internal Revenue Bureau. That part of the current law which provides for a tax on passes the same as on paid admissions will be in force until Jan. 1, 1922. A. T. M.

Composer of "Samson and Delilah" Dies Suddenly in Algeria

[Continued from page 1]

the Interior, and Clemence Collin, the uncle lost his entire fortune and Victor Saint-Saëns' brother, the Abbé Camille, an excellent musician, died suddenly. In March, 1835, Masson, broken-hearted by his business losses, also died. And exactly one year from the date of his marriage, Victor Saint-Saëns succumbed to tuberculosis, and Camille was left to the care of his mother and her aunt Charlotte in whose honor the boy had been named Charles.

The child, showing evidences of a weak constitution, was put to nurse at Corbeil where he remained until the age of two. He was then brought back to Paris. One day his aunt opened the lid of an old piano and led the child to it. He touched the keys one after another, laughing at the sound. Encouraged by this, his aunt taught him the names of the notes and when a tuner came to put the piano in order, the child sat nearby and named each note as it was struck. At the end of a month, when little Camille was only two and a half years old, he had completed an entire piano method under his aunt's instruction.

Composes First Song

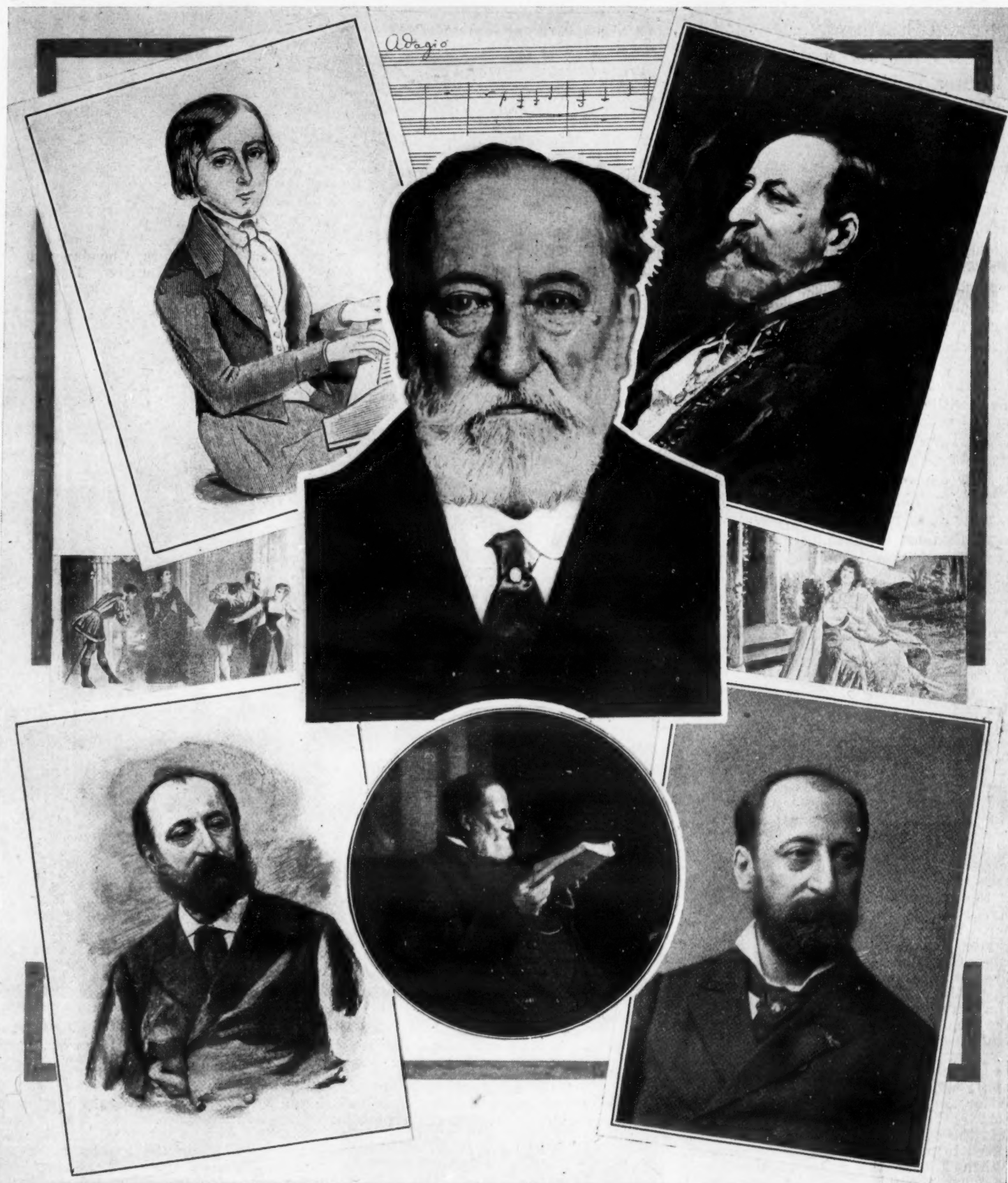
The boy had been trying his hand at composition as well, little waltzes and galops, for some time, and in May, 1841, he produced his first real composition, a song, "Le Soir," dedicated to his neighbor, Mlle. Granges. The following year he composed an Adagio in honor of the painter Ingres, who, delighted by the compliment, sent him a portrait of Mozart. About the same time he made his first appearance in concert, playing the piano part of one of Beethoven's Violin Sonatas with the violinist Bessems, at a musicale at the home of Mlle. Violet. In 1841, he also had his first introduction to orchestral music in the shape of a full score of "Don Giovanni," which was presented to him by Monsieur Dumas, a friend of the family.

In 1843 he began systematic study of the piano with Stamaty and harmony with Maledan, and in May, 1846, made his first public appearance in the Salle Pleyel, accompanied by the orchestra from the Théâtre des Italiens. Stamaty, who at this time had to go to Italy for his health, put Saint-Saëns under the tutelage of the organist Benoist. At his first appearance at Benoist's classes at the Conservatoire, which he entered in 1848, he played so badly that the entire class burst out laughing. Several weeks after, however, the boy was called on again, and having employed the intervening time so well, he created a sensation, and at the end of the year carried off the second prize in organ, and two years later, the first prize. At the house of Seghers he made the acquaintance of Liszt, a relationship which was to continue until Liszt's death and to mean much to the composer of "Samson and Delilah."

Competes for Prix de Rome

In June, 1852, Saint-Saëns entered the competition for the Prix de Rome, but was not even named. In October of the same year, however, he won the prize offered by the Société Sainte-Cécile. The following year he became organist of the Church of Saint Merry, which position he held for five years until assuming a similar one at the Madeleine, where he remained until 1877, to be succeeded by Widor. His First Symphony, in E Flat, played anonymously about this time, created something of a stir, but its popularity was never very great, as Saint-Saëns was looked upon with distrust as being "modern."

He was giving frequent recitals in spite of poor health and threatened tuberculosis, and also doing much composition of a futile sort, various authors suggesting operatic subjects and then sending detached bits of librettos. In 1856, the Société Sainte-Cécile of Bordeaux, offered a prize for a symphony, and Saint-Saëns submitted his Second Symphony, in F, with the title "Urbs Roma," and in January, 1857, it was awarded the first prize. The work was played in Paris the following month, the composer on this occasion making his first appearance as an orchestral conductor. He withdrew it immediately after, however, and the work has never been played since nor has it been published. In June, 1861, the teacher Niedermeyer died and Saint-Saëns was invited by his son to take his place in the school founded by him. He



CHARLES CAMILLE SAINT-SAËNS AT VARIOUS STAGES OF HIS LONG CAREER

Center: Latest Picture of Saint-Saëns, Received Only a Few Weeks Ago. Upper Left: At the Time of His First Public Appearance, in 1846. Upper Right: From a Portrait by Constant. Lower Left: The Composer in 1838. Lower Right: In 1833. Lower Center: A Study Made in the Composer's Paris Home About 1905

held this position for three years numbering among his pupils Gabriel Fauré and André Messager.

Meets Richard Wagner

Meanwhile Saint-Saëns was dabbling in operatic composition, but produced nothing of any particular note. One of his fragments was a ballet on Gauthier's tale, "Une Nuit de Cléopâtre." This was ignored by the directors of the Opéra. However, he met Wagner about this time and a close friendship sprang up between the two musicians. Saint-Saëns was the first person to play the March from "Tannhäuser" in public. Wagner often invited the younger man to his home in Paris to play over his scores. Another powerful friend was the Princess Mathilde Bonaparte. When someone asked her to use her influence in Saint-Saëns' behalf, she is said to have replied: "What! He plays the organ at the Madeleine and the piano at my house! What more can he want!"

In 1863 he again competed for the Prix de Rome, and was again unsuccessful. Auber, who had always taken an interest in him, feeling that he was not being treated fairly, sent his secretary to Carvalho, then director of the Théâtre Lyrique, to ask for a libretto for Saint-

Saëns, and Carvalho, not daring to refuse the director of the Conservatoire, gave him "Le Timbre d'Argent," of Barbier and Carré, at which three other composers had already tried their hands unsuccessfully. Saint-Saëns got the authors to make certain changes, and then retired to Louveciennes and in two months emerged with the score entirely sketched out. He had to wait two years, however, before Carvalho deigned to listen to the score, and it was not until fourteen years later that the piece, having undergone many and various changes, was finally produced on Feb. 23, 1877.

Writes Prize Choral Work

The commissioners of the Exposition of 1867 decided to offer a prize for a choral work. There were 222 texts submitted and "Les Noces de Prométhée," by Romain Rolland, aged seventeen, was the text selected. Saint-Saëns' setting was awarded the prize over 102 other contestants, but for various reasons the performance was postponed and eventually the composer had to defray most of the expenses of the production himself.

About this time the idea occurred to him of writing an oratorio on Samson. He spoke to Ferdinand Lemaire, the

poet, about the text, but Lemaire replied: "An oratorio? No, we will write an opera!" His friends all scouted the idea, but when the text was completed he set to work with avidity, beginning with the duet in the second act. Discouraged by the slight success of this piece, the composer put the libretto away and gave his time to other compositions, producing at the suggestion of Rubin-

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Vincent d'Indy Saddened by Death of Saint-Saëns

VINCENT D'INDY, who was in Boston on Dec. 18 was asked by MUSICAL AMERICA's correspondent, for an expression on the passing of Saint-Saëns. "Il est toujours éminemment triste de voir disparaître les grands talents qui honorent notre pays!" said Mr. d'Indy. Translated the eminent French musician's comment on the passing of his compatriot, means: "It is always eminently sad to see disappear the great talented ones who bring honor to our fatherland!"

Turning the Pages of Musical History with Nahan Franko

American Conductor Discusses "Barn-Storming" Days in the Hinterland — Fifty Years of Successes in United States — His Remarkable Collection of Letters

SOME day there is to be written one of the most authoritative and illuminating books on American music of the last half century—the Reminiscences of Nahan Franko. And Mr. Franko promises to "get at" it when he finds time from the many duties that beset him. When this book is written, it will undoubtedly reflect the progress of music in America during that period, for since his début as an infant prodigy in 1869 Mr. Franko has been prominently identified with practically every phase of musical activity in this country.

Mr. Franko is one of those few prophets who have received due honors in their own country, and his career is marked by a long list of successes, both as a violinist and as conductor. In the latter field his astonishing memory and musical erudition have played a great part.

Many changes have been effected during the career of Mr. Franko and, as he still remains one of the active musical forces here, his comparison of the various stages of musical progress is full of interest. For twenty-five years he was associated with the Metropolitan Opera House both as conductor and violinist. There is a legend that in those days he, as the only American in a company which numbered practically all nationalities, was always being called upon to act the rôle of mediator. When French or Italian artists were at odds with one another, or were unable to comprehend the intricacies of Mr. Grau or Mr. Conreid, it was Mr. Franko who was called upon to offer the olive branch. And the story goes that Mme. Melba, during her stay at the Metropolitan, always insisted upon Mr. Franko conducting rehearsals for her. While at the Metropolitan Opera House, Mr. Franko assisted in the premier American performances of almost the entire standard repertoire, including the "Ring," "Carmen" and "Aida." Of the first performances of "Faust" with Caruso, Franko tells an interesting story.

"That night, the first time Caruso sang *Faust* here, the chorus had a strike, and I had to conduct without a rehearsal. After the opera, I was to play at a concert at Mr. Whitney's home, and as I left the opera one of the cab-drivers refused to move his horses to let me pass. When I took the reins of the horses to move them he struck me, and as I was always a fighter I gave him the lesson of his life. The next day the papers had columns about 'The Young Conductor Who Thrashed the Cabman,' but never a line about the fact that I had conducted 'Faust' without a rehearsal." The story has its parallels to-day, even if cabmen and fighting conductors have practically gone by the board.

Before his days at the Metropolitan, Mr. Franko toured with Mapleson, the Patti, Nilsson, Arditi and with Emma Abbott. One of his most interesting keepsakes is his contract with the last named artist, in which, as leading violinist, he was to have the sum of thirty dollars a week. To a musician who to-day is said



Nahan Franko's Collection of Musical Treasures; Above on the Left, the Letter from Berlioz to Wagner Mentioned in Wagner's Autobiography; to the Right, Mr. Franko Examining a Bizet Manuscript; Below, a Small Section of His Collection of Letters of Musicians

to receive the largest salary ever paid to a conductor, the contract is especially amusing.

Early Musical Days on Tour

Some of Mr. Franko's most amusing experiences of his earlier years occurred during his tours, when, as conductor with the Mendelssohn Quintet, he went into what was then the musical hinterland of America, small towns in the Middle West, where a chamber music aggregation was a novelty indeed, and even the critics were loud in their expressions of astonishment. In one town, where a cello had never been seen, the paper next morning recorded that "it was marvelous to hear such high tones come out of so base an instrument."

Mr. Franko has unique material relative to those early days in music. And this he retains with the same remarkable memory which he has shown in his music, and which has enabled him to conduct all works without scores.

Besides this remarkable background of his own experiences, however, Mr. Franko has surrounded himself with one of the most remarkable collections in this country of letters, manuscripts and photographs of famous musicians. His walls bear tributes to himself from innumerable artists with whom he has played, among the prominent ones being Theodore Thomas, Anton Seidl, Mottl, Muck, Schuch, Mancinelli, Von Bülow, the late Leopold Damrosch, and artists including Ternina, the Patti, Rosenthal, Saint-Saëns and De Reszke.

Among the most treasured of these is a letter written by Saint-Saëns, following his farewell concert in America in 1906, conducted by Mr. Franko, in which the French composer says:

"Before I leave New York I consider

it my duty to tell you again how pleased I was with your orchestra and with the superior way in which you conducted it. "Please thank the gentlemen of your orchestra once more for me and accept for yourself my best compliments."

Famous Letters Collected

It was after getting these photographs and letters from artists that Mr. Franko determined to collect the letters of artists of other days, as well as manuscripts. And to-day his collection includes some remarkable autographs. On his walls may be found epistles from Cherubini, Rossini, Boieldieu, Gounod, Mendelssohn, Wieniawski, Halevy, Wagner, Liszt, Paganini, Verdi and many other great figures in musical history. In one, Wagner writes to Mottl of Seidl's work, in another Berlioz tells Wagner of the lack of appreciation of the times and discusses his works, this being the letter mentioned by the Master of Bayreuth in "My Life." Mr. Franko also has original manuscripts of Gounod, Bizet, Mozart and others.

Another astonishing collection which Mr. Franko has made are of letters which he has received from outsiders about various phases of music; here may be found the appeal from the impecunious musician, from the ambitious student, from the crank, from the ardent admirer and from all the other types which assail with letters the successful artist.

A Tribute From Huneke

Thus, in his half century of active and successful musical life, Mr. Franko has gathered material of a priceless kind. His interest in the entire world of music and in humanity has given to his musical work that profundity, authority and vision of which James Huneke once wrote: "If Franko had hailed from

Europe or Asia, and had worn his hair on his shoulders, his conducting would have been hailed with rapturous applause by the critical confraternity, but being an American born and only a gifted and ambitious musician who has worked his way to the top, his efforts were either politely patronized or openly sneered at. The most delightful side of musical life

in this city is the freedom from envy and jealousy on the part of resident musicians. There were half a hundred half-



baked conductors and incipient conductors in the audience of this concert who openly declared that Mr. Franko could not conduct half as well as Herr S—, although the orchestra was playing at the very moment in the most convincing manner. We advise Mr. Franko, who is contemplating a trip abroad, where he intends playing and conducting, to remain on the Continent. He is not needed in New York because he happens to be an American.

"Franko has temperament, and has mastered thoroughly the techniques. His beat is alert, vigorous and readily understood by his men. He has magnetism and, above all, he knows his music and feels it." F. R. G.

Alfano Opera's Première in Bologna

BOLOGNA, Dec. 12.—The première of Franco Alfano's opera "The Legend of Sakuntala" was given on Saturday, Dec. 10 and proved a noteworthy success. There were twenty recalls at the close of the opera, and the public was genuinely enthusiastic. Alfano seems to have achieved a marked success with this work. He is favorably known through his symphonic compositions and his chamber music, which have been repeatedly performed under distinguished auspices in recent years.

Levitzi Reaches Egypt

Mischa Levitzki, who is making a tour of the world following his seasons in Australia and New Zealand and a brief visit to some of the coast cities of India, has just reached Cairo, according to a cable received by his manager, Daniel Mayer. He will spend some weeks in Egypt. He then plans to go to Italy for a stay of several weeks and will not return to America before next May. His next concert season here will begin about Nov. 1, 1922.

DALLAS, TEX., Dec. 17.—Louis Graueure gave evidence of his art here in a recital in the Adolphus on Dec. 6. Roger Deming was the accompanist. This was the second concert of the Harriet Bacon MacDonald series. C. E. B.

English Scenes Make Bakst "See Red"

LONDON, Dec. 12.—Leon Bakst, famous for his settings and costumes of the Russian ballet, recently gave vent to bitter criticism of settings in the English theaters. "Some of the scenes at the English theater make me see red," he declared. "The decoration of some of your music halls is appallingly crude, especially when you get into the atmospheric and spiritual." He declared the settings for "The Beggar's Opera" the finest in London and added that they were "true art and essentially English."

Women Finally Admitted to London Philharmonic

LONDON, Dec. 11.—At a special general meeting of the Royal Philharmonic Society, which has confined its membership to men since its beginning in 1813, action was taken which permits women to enter the organization on the same basis as men. Without a break since its foundation, the Society has been giving concerts every season. Its membership is restricted to 150, although at the present time there are less than 100 members. It is believed several distinguished women musicians will be promptly elected to membership.

Christmas Eve Marks Golden Jubilee of "Aïda"; the Realization of a Khedive's Glittering Dream



Caricature of Verdi by Count Melchiorre Delfico Published Before the Production of "Aïda." The Sketch Sums Up the Idea Entertained at the Time That the Composer Had Exhausted the Magic Fountain of His Melodies and Must Needs Turn the Pages of an Earlier Score to Spur His Musical Imagination. Verdi's Answer to His Critics Was "Aïda"

Fiftieth Anniversary of Première at Cairo of Verdi's Great Opera Recalls Scenes of Triumphant Reception—Ismael Pasha's Love of Art and Desire to Celebrate Suez Canal with Giant Musical Event Led to Historic Commission—Noted Savant Evolved First Scenario for the Work—Production Lustrous with Jewels and Resplendent Costumes

By MAURICE HALPERSON

"AIDA," the most popular Verdi opera, the most popular Italian and probably the most popular opera of the international repertoire, will celebrate on Dec. 24 its fiftieth anniversary, a golden jubilee which must be considered one of the most remarkable of music historical occurrences, as it finds the Italian master's Egyptian opera still one of the very pivots of our operatic life.

Operas as a rule are short-lived. How many operas are there in our repertoire which can boast of a half century of existence for the sheer beauty and effect of the music, without being the vehicle for the art of a special star singer? "Aïda's" effect cannot be killed, and not even in the Bowery theaters, where *Pharaoh* looks like the King of Hearts, where *Aïda* leaves her chocolate paint on the hands and face of *Radames*, where four priests represent the whole clergy of old Egypt, and *Radames* commands an army of six—not even there is the enthusiasm of the public fading. And to think that "Aïda" was written by special order for a special occurrence!

"Aïda" was not the first opera Verdi wrote "to order," but his "Highway Robbers" ("I Masnadieri" after Schiller) written for the London impresario Lumley; "La Forza del Destino," written for St. Petersburg, and "Sicilian Vespers" and "Don Carlos" written for the Paris Opéra brought the master but scant success. Verdi's Egyptian opera forms an exception to the rule, that a composer's imagination must run freely and unhampered by outside influences.

We all know that "Aïda" was due to the fact that the art and splendor-loving Ismael Pasha, Khedive of Egypt, wished to impress the world by a memorable musical deed in order to commemorate the completion of Ferdinand de Lesseps' great engineering feat of the Suez Canal. From all parts of the world crowned rulers or their high-standing representatives were expected at Cairo. This was Ismael Pasha's opportunity. He was not only a veritable *grand seigneur* but his own and very clever press agent likewise. He saw his chance and he made full use of it. He was happy when Verdi, first reluctant, finally agreed to write a gala opera to be based on a plot from the old history of Egypt, for the sum of 200,000 francs, a price unheard of in those days.

Verdi Declines Egyptian Trip

Ismael Pasha, however, was unsuccessful in one thing; he wanted the famous maestro to come and personally supervise his great production, offering him 100,000 francs more if he would

consent. Among the many interesting letters addressed to Verdi there are in the archive of the maestro's famous villa, "Sant' Agata," near Busseto, not a few from crowned heads. There are several autographed letters of Ismael Pasha. In one of these the sovereign insists most urgently that the maestro shall conduct "Aïda" personally and even offers to send a man-o'-war to bring him and his suite to Egypt. But it is well known how afraid Verdi was of the vicissitudes of a sea-trip, the disinclination toward which prevented him from coming to our shores, although he had entertained the idea of crossing the Atlantic. I found in the priceless "Epistolario" (the maestro's collection of letters addressed to and written by him) the following interesting passage in a letter which he wrote to his friend, Vincenzo Luccardi, the famous sculptor, dated Naples, July 17, 1850: "Yes, yes, we will go to America, but you must have a little patience." What a pity that there was not a great operatic manager and diplomat like Gatti-Casazza in those days to make the demand for the maestro's presence so irresistible that he would have been unable to refuse!

After the very doubtful success of Verdi's "Don Carlos" in Paris, which had saddened the grand old man of Busseto, the musical world thought that the maestro would never again try his fortune in a new work. Jealous of his successes, the great musician's enemies industriously spread reports that the Italian master,



Painting Inspired by Verdi's "Aïda" and the Scene of the Work's First Performance—Scomparini's Picture of the Trial Scene, a Conception Which Interested the Composer; the Interior of the Opera House, Cairo, Egypt

his creative powers totally exhausted and having lost all faith in his art, had finally withdrawn before the conquering advance of Wagner. In the caricature reproduced with this article, Verdi is seen seated at the table, one of his former successful scores before him, in vain torturing his musical imagination in order to find some of the inspired melodies which so profusely flowed out of his ever-ready inspiration in former years. This sketch, made by Count Melchiorre Delfico, a young friend of Verdi, is characteristic of the idea prevailing at that time about Verdi's future as a composer.

The answer to these reports and suppositions was "Aïda," a work which must be called the crowning achievement of his glorious career and which, extraordinary to relate, was finished in the short period of eleven months.

The Birth of "Aïda"

There has scarcely been a composer so particular in the choice of his libretti as Giuseppe Verdi. The Italian master, with his unerring theatrical instinct, knew that a good libretto does much toward insuring the ultimate success of an opera. The story of the "Aïda" libretto is an interesting one. Ismael Pasha had a good friend, the famous French savant, Mariette Bey, who was highly interested in Verdi's genius. The thought of furnishing the famous maestro with an operatic idea impressed Mariette Bey to such an extent that he brought his royal friend a scenario two weeks after he had been intrusted with the task. It was based on Mariette Bey's Egyptological studies and the tragic love story enchanted first Ismael Pasha and

then Verdi, to whom it was submitted. The action of his scenario was in turn worked out in four acts by Camille du Locle, one of the French collaborators of the libretto of "Don Carlos" and then the services of a well-known Milanese literary man, Antonio Ghislanzoni, were secured for the Italian version. Ghislanzoni, in his happiest vein, put the tragic love story of *Aïda* and *Radames* into ringing verses. No doubt, this libretto is one of the best in the whole operatic literature.

Verdi himself usually selected the subjects for his opera libretti, or at least suggested ideas for the development of the musical drama. We can see by his letters to his poet-collaborators that again and again the best ideas for musical and scenic effects were contributed by the composer. Thus, for example, the very excellent effect in the last scene of "Aïda," the sharp contrast between the splendors of the Temple above and the black gloom of the dungeon below must be attributed to the composer.

War of 1870 Delays Première

Although Verdi finished the opera within the stipulated time, Ismael Pasha was unable to acquaint his royal guests at the opening of the Suez Canal with the glorious work. The Franco-Prussian War had broken out in the summer of 1870 and this was responsible for a great delay in the delivery of costumes and scenery, the commissions for which had been almost entirely given to Parisian firms. During the bombardment of Paris by the Germans the accessories

[Continued on page 36]

"Die Walküre" Returns Triumphant to Répertoire at Metropolitan

First of "Ring" Music-Dramas to Be Restored by Gatti-Casazza Is Sung in German—Work Is Re-studied Under Bodanzky, But Not Re-mounted—Fresh Popular Success for Marie Jeritza as "Sieglinde"—Clarence Whitehill Again a Noble "Wotan"—Margaret Matzenauer Sings "Brünnhilde" and William Gustafson "Hunding"—Second "Boris Godounoff" Repeats Triumph for Chaliapine—Conducting of Titanic Russian Work Again Inferior—Ruffo's Début Deferred a Second Time—"Zaza," "L'Oracolo" and "Trovatore" Have Season's First Performances

RE-STUDIED, but not re-mounted, and with a cast about equally divided between newcomers and interpreters familiar in their rôles, "Die Walküre" resumed its pre-exilic place in the répertoire of the Metropolitan, Friday evening, Dec. 16. It was the first segment of "The Ring of the Nibelung" to re-illumine the opera house with the imperishable splendors of the colossal tetralogy; and, of the four Wagner music-dramas which now have been restored, the first to make its return in the language of the original, without the English preluding given "Parsifal," "Tristan" and "Lohengrin."

Its distinguishing element was the pictorially lovely *Sieglinde*, revealed for the first time in New York by Marie Jeritza, whose popularity has become a thing to marvel at; but its greatest distinction was the noble *Wotan* of Clarence Whitehill, in a cast that included Margaret Matzenauer as *Brünnhilde*, Jeanne Gordon as *Fricka*, Johannes Sembach as *Sigmund*, and William Gustafson as *Hunding*, with Artur Bodanzky in the conductor's chair.

Last sung in March, 1917, its absence of more than four and a half years never really dimmed the star of "Die Walküre" and it scarcely assumed the aspect of a revival at this re-introductory representation. It came back, as everyone felt it must, and as the other dramas of the "Ring" also must come back in the seasons that are to follow—as if it had never really been out of the répertoire, but had only been deferred in the usual round of subscription performances. The familiar names in the cast and the equally familiar settings doubtless played a part in establishing this attitude on the part of Friday night's audience, one which filled the opera house to capacity, and which exhibited all the enthusiasms of confirmed Wagnerites transported to their ultimate of bliss.

The effect of the music was much what it has always been since American audi-

ences came to know their Wagner. It swept and swirled, a colossal tide of surging sound, through three and a half hours of tonal glory. "Die Walküre" is never without spots of tedium (what one of the great music-dramas is?)—witness the supper scene of Act I—and Conductor Bodanzky seemed bent upon reducing these to a minimum by accelerations of tempo. In this effort at enlivenment was the most noticeable outward evidence of the "re-study" devoted to it. Some of the older Wagnerians shook their heads. Others applauded. Even Wagner, when he conducted, was criticized about the tempo. Faster or slower, the score glows and sings, and the Metropolitan orchestra again proved its prowess in this music.

Mme. Jeritza as "Sieglinde"

Because of the all-engulfing interest in everything now undertaken by Mme. Jeritza, she must be accorded first mention among the members of the cast, much as the merits of the familiar *Wotan* of Mr. Whitehill recommend him for this priority. Those who feared the Viennese soprano would do violence to the rôle found that their apprehensions were groundless. She sang and acted with an artist's restraint. Hers was a *Sieglinde* lovely to look upon, if sometimes angular in movement; a womanly figure of alluring tenderness; simple, direct, effortless and seemingly unstudied in the most effective details of its portraiture, yet suggesting a truly heroic mother for the *Siegfried* that was to be. The silent posturings of Mme. Jeritza in the opening act—when *Sieglinde* must devote much of her time merely to over-hearing—centered the eyes of the audience upon her, whatever the other principals were doing.

Vocally, however, *Sieglinde* revealed certain crudities and imperfections more than any other rôle Mme. Jeritza has essayed. Her middle and upper tones were frequently of a lovely quality, with

here and there a top note of somewhat disconcerting power, but her lower voice—and much of *Sieglinde's* music lies rather low—was quite generally of a chalky color, sometimes twangy with a glottis stroke, often unsteady and at times downright ugly. There were many passages that were charmingly sung, and some had an Amazonian ring, but there were as many others by no means remarkable for tonal beauty.

Whitehill a Superb "Wotan"

To those whose memories run back to the days of the first Wagner performances in America must be left the question as to whether New York ever has known a better *Wotan* than Clarence Whitehill. Friday night's performance found him almost entirely free of the hoarseness that at times has clouded his voice, and although the music lies rather low for him, he sang it with much beauty and richness of tone. In appearance and bearing he was the master of Vahalla, god-like in his distress as well as in his anger—and how loftily tender his singing of the ever-eloquent farewell!

Mme. Matzenauer was a *Brünnhilde* sufficiently heroic in appearance and in vocal power. Though, as in other soprano rôles, there were upward soarings beyond her best range, she sang much of the music—particularly the second-act scene with *Sigmund*—very beautifully, if with a somewhat darker quality of tone than is usually associated with the part.

Jeanne Gordon's *Fricka*, her second Wagnerian character, had merits of voice and bearing. She should grow in the part with subsequent performances. The *Sigmund* of Mr. Sembach was well routined, and not lacking in either vigor or fervor. He sings German better than English and hence gave a better account of himself than in last year's Wagner restorations. But his lyricism was unequal to the demands of the "Winter Stürme," and he was frequently throaty and out of tune. Mr. Gustafson's *Hunding*, imposing to the eye, and vocally agreeable, should improve when he has become more thoroughly at ease in the character. The Valkyries sang sufficiently stirringly to impress upon the ear anew the stinging quality of the music allotted to them. They, too, will improve with repetitions of the work.

The ante-bellum settings are fresh and quite as adequate now as they were

Cast of "Walküre" Revival

"DIE WALKÜRE," music-drama in three acts. Book in German and music by Richard Wagner. At the Metropolitan Opera House, Dec. 16, evening.

Sigmund.....Johannes Sembach
Hunding.....William Gustafson
Wotan.....Clarence Whitehill
Sieglinde.....Marie Jeritza
Brünnhilde.....Margaret Matzenauer
Fricka.....Jeanne Gordon
Helmwig.....Marie Sundelius
Gerhilde.....Marie Tiffany
Ortlinde.....Alice Miriam
Rossweisse.....Flora Perini
Grimgerde.....Marion Telva
Waltraute.....Henrietta Wakefield
Siegfrune.....Raymonde Delanois
Schwertleite.....Kathleen Howard
Conductor, Arthur Bodanzky.

The cast of the last previous performance of "Die Walküre," in March, 1917, included Johanna Gadske as *Brünnhilde*, Melanie Kurt as *Sieglinde*, Margaret Matzenauer as *Fricka*, Jacques Urius as *Sigmund*, Clarence Whitehill as *Wotan*, and Basil Ruysdael as *Hunding*.

when new, though doubtless an Urban would give "Die Walküre" much more in the way of luminosity of color and massiveness of line. The stage management was generally admirable. The sword incident, when the firelight illumines the hilt, was effectively achieved. Less successful was the manipulation of heavens in the last act. What might have been a modern dirigible—but seems to have been intended to replace the aerial horses of other years—made three record flights from right to left, before the clouds began moving slowly and majestically in the opposite direction. *Fricka's* rams were happily omitted. And isn't there a way of surrounding *Brünnhilde's* rock with more fire and less smoke and steam? Mechanically, at least, the Wagner music-dramas seem still to be "of the future."

O. T.

"Zaza" Begins New Week

The season's first presentation of Leoncavallo's "Zaza," with Geraldine Farrar, of course, in her vivid and daring picturization of the title rôle; Martinielli as *Dufresne*, and De Luca as *Cascart*, began the week at the Metropolitan. The production had its familiar realism to commend it, and its much-maligned music in several instances suc-

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heard in it during the season. Albert Wolff will conduct.

Tetrazzini Coming to America

Luisa Tetrazzini is to be in America in January, according to a London dispatch published in the New York Herald. This message states that for her fourth and last concert in Albert Hall, London for the benefit of the Italian Hospital, the sale of tickets realized £9,000. Before making the trans-Atlantic trip, Mme. Tetrazzini will sing at La Scala in Milan.

Spangler Now with Retail Shoe Dealers

CHICAGO, Dec. 19.—George M. Spangler, former business manager of the Chicago Opera, has accepted a position as executive secretary of the National Shoe Retailers' Association. Mr. Spangler was appointed to the Chicago Opera post upon the resignation of Herbert Johnston in January, 1921, and resigned during the first week of the present opera season.

Brooklyn Academy of Music, Monday, Dec. 26th

only appearance in Brooklyn of

RICHARD STRAUSS

the Composer

assisted by Elizabeth Schumann, contralto, in a program of Strauss songs with the composer at the piano.

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Criterion Orchestra

FRIENDS OF MUSIC SING IN PRAISE OF COFFEE

Two Cantatas, and Concerto in Which
Bauer Plays Piano Part, Form
Bach Program

Bach's cantata in praise of coffee was included in the program devoted to the works of that composer by the New York Society of Friends of Music on Dec. 18 at the Town Hall. In this work, the merits of the pleasant beverage are extolled to the skies by the self-willed heroine, who resists the efforts of her father to induce her to give it up, and finally defeats him in the unequal contest. Piccander's text of this dialogue, whimsical in a quiet way, is set to an elaborate score, with arias for soprano and bass and plenty of rather full instrumentation, and the performance under Artur Bodanzky's baton was enjoyed, notwithstanding that the soloists, with the exception of George Meader, tenor, missed, to a large extent, the jocose spirit of the work and treated it far too seriously. Mr. Meader was excellent in the mock gravity of his introductory solo. Lucille Taylor, soprano, and William Gustafson, bass, sang the dialogue for Betty and her Father.

The program included also the sacred cantata, "Herr, deine Augen sehen nach dem Glauben" and the Concerto in D Minor, in which Harold Bauer appeared in the piano part. A choir of about sixty voices, with Marion Telva, contralto, and Mr. Meader and Mr. Gustafson as soloists, interpreted the cantata in appropriately devotional spirit. A particular-

ly effective ensemble was attained in the final chorus, and the first chorus, fugal in form, was also well sung. In the Concerto Mr. Bauer played with his accustomed command, and the orchestra cleverly joined with him in an artistic performance. The beautiful Adagio was given with rich meaning. P. J. N.

"Le Roi d'Ys" to Be Next of Novelties at the Metropolitan

Although the date has not yet been announced publicly, it is understood that Lalo's "Le Roi d'Ys" will be the next of the novelties and revivals of the present season at the Metropolitan Opera House and that it will be sung in the week immediately following the first of the year. Beniamino Gigli and Frances Alda will have two of the principal rôles and it is said that at the first performance Rosa Ponselle will sing the part of *Margared*, usually assigned to a contralto, although Jeanne Gordon is expected also to be



Dear MUSICAL AMERICA:

You must have been looking for trouble when you got yourself all mixed up with that Chicago Opera mess and just at this Christmas time too when we are all thinking of presents we probably won't get and the good cheer we shall never get again, at least not in this country.

Opera life and opera people are not regulated by ordinary standards. They live in an atmosphere which is surcharged with electricity due to conflicting interests, jealousy, envy, though the moment one of them is sick, they all rush to help and if any one of them dies, they attend the funeral, *en masse*, with flowers.

What opera people say one day does not go the next and if they make a statement for publication, they will probably insist that they have never even seen the representative of the paper. Bless their hearts! They all mean well.

To give you an instance, you may recall that when it was announced that Geraldine Farrar was to marry, she promptly sent out the declaration that the report was untrue as she had never met a man who could interest her for more than thirty minutes. This not only caused columns of indignant protests from all the males who had an opportunity to get into print, but went so far as to rouse up all the male leaders of Paris fashion, who pride themselves on their pulchritude. In fact, I believe, one or two offered to come over to this country and prove to la Geraldine that she was mistaken.

Then you may recall that it was not very long after that she did marry Lou. All went well for a time, but you may also recall that there were rumors of trouble, that Lou had gone to live at the Lambs Club. This promptly provoked la Geraldine's attorneys to sue one paper for libel and threaten suit against others on the ground that there was absolute harmony in the Farrar home and now in spite of all the turtle-dove business, la Geraldine and Lou are getting columns of publicity regarding their matrimonial difficulties, which have gone so far as the bringing of suits against one another with promised revelations of a sensational character. And there you are.

Several subscribers to the opera in Chicago have written me. They want to know what has become of Mary Garden's oft vaunted declaration to give American singers a chance. They say that the season is over a month old and yet the Americans have not been given real opportunities.

People, they say, are inquiring whether it was necessary to go to Europe for such a swarm of new talent when Americans of equal attainment are nursing a grouch in the wings.

Furthermore, they ask what kind of showmanship it is that places Garden, Muratore and Baklanoff on the same card at each of their performances. Garden draws \$3,000 a performance, Muratore \$2,800 and Baklanoff \$1,500, a total of \$7,300. The salaries of the other artists, chorus and orchestra bring the expense of "Carmen," "Vanna" and "L'Amore dei Tre Re" to at least \$12,000. If the auditorium sells out, the receipts cannot exceed \$10,000, so that the opera actually loses money every time these stars ap-

pear and the oftener they sing, the greater the deficit becomes.

It is further asked why these three have appeared on three Saturday afternoons out of four, when the houses have been sold out weeks before the opera season commenced and their value as a drawing card is thus nullified.

The Saturday matinee subscribers, too, have been asking for Raisa, Mason and some of the newcomers occasionally.

Personally, I do not propose to lose faith in Mary Garden or in the sincerity of the position she has taken in the matter, particularly, as she has not had an opportunity of explaining her side of the case.

For my own part, I think that she has acted exceedingly wisely and well in putting forward her best stars in the opening of the season. The Chicago people, you know, have not yet gotten the opera habit as the New Yorkers have, nor has Chicago the constant influx of more or less well-to-do people from out of town who want to go to the opera. It would seem, therefore, to be very good policy on Mary's part to put up for the earlier performances the strongest cards she has so as to start the season well, have crowded houses and then later on, opportunity can be given to other singers. That is my idea of it.

With regard to the scrapping of Gadski by the Chicago management, I find that opinions differ very seriously. It has also brought up again the question as to what should be our attitude to German singers and German music under existing conditions.

It seems that when Mme. Gadski's engagement was announced by the Chicago management, it resulted in a flood of protests, though it was said, I believe in the New York *Tribune*, that most of these protests were made on account of Mme. Gadski's husband, Hans Tauscher, who, you may remember, when he was a guest in this country, was charged with many serious offences in connection with his relations to the German Government. Some, however, voiced their disapproval on the ground that Mme. Gadski made many injudicious statements of warm partisanship while she was still with us. Now the war is over, and it would seem to me that the wiser, certainly the more broadminded attitude for us all to take is to put into practice what King George of England said at the opening of the Belfast parliament when he pleaded: "Let us forgive and forget."

So far as I am able to judge, the popular sentiment, as it is developing itself, is to the effect that the time has come for us to restore German music to its proper place, especially the music of those composers like Wagner, who were revolutionaries, who had nothing to do with the war, who have long been dead, and that we should also no longer discriminate even against German artists who no doubt carried away by their love for the fatherland, were, as I said, like Mme. Gadski, very injudicious in what they said, particularly when they were living here.

The time must surely come when we shall remove the ban, and if that be true, the sooner we do it the better, and is not such a course more in consonance with the great conference being held in Washington of all the nations for the reduction of armaments, for the restoration of something like sanity and prosperity to the world, than if we continue to keep up the bars of isolation and maintain the old antagonisms?

A very interesting sidelight was thrown on the situation when Mary Jordan, a distinguished and very successful concert singer, whom I had the pleasure of meeting recently, said that she found in certain cities, where she had been, particularly in the cities where the American Legion is strong and active, there is very considerable antagonism to German music and also to German singers.

On the other hand, she said she was about to fulfil an engagement in a leading city where the manager had requested her to sing some German songs and sing them in German. In this connection, we must not forget the hundreds of thousands of Germans in the United States who volunteered for the war and if you will carefully read the old lists of the killed and wounded, you will find what happened to many of those patriots.

That the American Legion, however, is not united in its opposition to German music and German musicians was shown very distinctly at the great reception given by the American Legion Conference in Kansas City less than two months ago at which Marshal Foch, General

Pershing, General Diaz and other distinguished notables were present. Proceedings began with songs by Mme. Schumann Heink, who, you know, sang a good deal for the boys during the dark days of the war. She got an enthusiastic reception.

Apropos of Mary Jordan, she told me of something which demonstrates the power that leading artists like herself can have in promoting the general cause of musical culture and progress in this country.

She had won a triumph in San Antonio, Tex. Now you know in that city they have been struggling for some time past to maintain a symphony orchestra, which they did largely owing to the public spirit and generosity of a wealthy Hebrew lady, Mrs. Hershfield. The opportunity came and Miss Jordan addressed the local Chamber of Commerce and to such good effect that the Chamber voted unanimously to appoint a committee to assist the symphony orchestra by all the means in its power, including financial support.

Now then, if when opportunity affords and this can be easily secured, our American artists when they travel through the country to fulfil their concert and recital engagements, will get at the local business men, the Chambers of Commerce, the Rotary and Kiwanis clubs, and give them a heart-to-heart talk, as to what music means and how much good it can accomplish even in a material sense for any municipality, it would greatly aid the cause. Incidentally, too, they will accomplish exactly what Mary Jordan did—leave behind them a feeling of personal good will and an influence not likely to be soon forgotten.

Did you know that quite a little scandal resulted from the debut of Jeritza in "Die Tote Stadt" at the Metropolitan? It was said that there was some hissing, particularly in the galleries.

There are those who insist that this hissing was produced through the connivance of a certain jealous prima donna. I place no reliance whatever in any such story. The hissing was very probably due to a disappointed claque, which had not been "seen" and thought it a good opportunity to get even. But it really meant nothing, for there was such an outburst of applause for Mme. Jeritza that the hostile demonstration, such as it was, was ignominiously drowned out.

Alluding to Jeritza reminds me that she has rather got the better of the critics with regard to their claim that she committed a desecration in appearing in "Tosca" in a church without a hat.

It seems that she studied this rôle with Puccini himself. They looked the matter up and found that at the time in which the opera was placed, Italian women did not wear hats in church but they did wear a scarf over their heads, which, by the bye, is very common among the Italian people, particularly the peasants even to this day. Now, in order to be historically correct, Mme. Jeritza had determined to enter the church with a scarf, but just as she was going on to the stage, the scarf slipped from her head and so she entered without any other covering than her gorgeous blond hair. So, as I said, I think she has put one over on the critics and may be acquitted of having been guilty of desecrating the sacred precincts of an operatic church.

Let me not lose the opportunity to refer again to the fact that by unanimous consent, music lovers believe that la Geraldine is singing this season better than she has done for a long time. It is reported that she studied pretty hard during the vacation period and that this is the result.

In my own judgment, this is a far surer road for her to travel on than to endeavor to attract public attention by eccentricities of costume on the stage or eccentricities of language off the stage. It will place her on a higher plane with that discriminating public which does know what good singing is in spite of dear Mr. Henderson's declaration to the contrary.

Several of my correspondents through the country have inquired from me as to Galli Curci's reception when she sang at the Metropolitan and as to whether she is singing as well as she did.

As to her reception, there can be no question. It was very hearty and as to her singing, while she still has some of those peculiarities which have distinguished her from the start, she may be credited with being in good voice and

also with singing, if anything better than she has done since we had the pleasure of knowing her.

Perhaps one of the reasons for this is the very considerate manner in which she is being handled by her managers, two young men, namely Evans and Salter, who deserve recognition not only on account of their devotion to the distinguished prima donna's interest but because of the considerate manner in which they treat her.

It has been the unfortunate custom for managers who had a distinguished and high priced artist on their hands to rush the poor artist from town to town with the natural result that the artists often disappointed their hearers because he or she was not in good condition. When an artist has sung and after the concert is hurried into a train in order to make the next town, then appears after a bad night in a Pullman, the artist is very likely not in the best voice as they call it.

Messrs. Evans and Salter, see to it that Mme. Galli-Curci arrives a day ahead of time when she is to give a recital. The result is that being fully rested, she is at her best, which is not only good for her voice but is certainly good for her reputation and surely gives added pleasure to those who have paid a big price to hear her. If other managers would adopt the same considerate course, they might make a little less money, the artist not being able to cover the same number of towns in the fixed period of time, but they would do greater justice to the artist and they certainly would do great justice to the public.

The enthusiastic greeting which was given at the Metropolitan to Chaliapine, the great Russian bass, has caused a good many people to wonder why no further performances of his have been announced. It is said that the reason for this is that his managers are averse to his taking any more operatic engagements for two reasons. In the first place, he can make more money with his concerts than with his salary at the Metropolitan and in the next place, their own percentage is so little when he sings in opera that they naturally prefer to bring him out in concerts.

Nevertheless, I understand that a conference is going on with regard to the matter between his managers and the Metropolitan, which may give the public a few more of his masterly performances.

It can be said that no such display of histrionism on the operatic stage has been seen in years as that which Chaliapine gave in "Boris." A few more performances not alone of "Boris" but some of "Mefistofele" would surely jam the Metropolitan to the doors. His managers should remember that his concert value will be greatly enhanced by his continued success at the Metropolitan. That does carry weight through the country and even though they would not make as much money for the time being, they would make a great deal more later on than they perhaps otherwise would.

A week or so ago, I reported how a number of English musicians had risen up to denounce what Walter Damrosch said of musical conditions over there and how the editor of the London *Daily Mail* was kind enough to send me the clippings voicing their indignation.

However, opinion with regard to the musical situation in England does not seem to be unanimous, if one may judge by an article Ernest Newman probably the most distinguished of the English critics, has recently contributed to the *Manchester Guardian*, which is second only in importance to the London *Times* and one or two other London papers.

In the course of his article, Newman wrote: "We are all anxious to improve English opera, but I see no reason to believe that it will ever improve by denying facts that keep staring us in the face. No impartial person, surely, can deny that such a performance as this of the 'Meistersinger' merely shows once more that the company has few singers equal to the demands of the greater operas, and that the orchestra—whether from poverty of material or from lack of rehearsal—plays in a way that London would not tolerate in a similar class of work in the concert room."

"Can it be wondered that many of us" writes Newman "are growing tired of the incessant chatter about opera in English and would welcome a little less talk and a little more action of the right kind? We shall never get good opera in this country by editorial articles, drawing room meetings, fervent appeals

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MEPHISTO'S MUSINGS

[Continued from page 7]

to patriotism and all the rest of it. There is only one way to get good opera and that is, not to talk about the thing, but to go and do it. I myself cannot see that any good will come of describing such performances as this of the 'Meister-singer' as anything but the imperfect things they are—for the most part badly played and badly sung."

This does not coincide with the enthusiastic claim that appeared in the London *Daily Mail*, made by a composer of some standing who stated that London was now the hub of the musical universe, whose spokes extended to Paris, Berlin, Vienna, Milan and New York.

By the bye, the sonata for violin and piano by the well-known English composer, Goossens, which had a fine reception at Niagara Falls, came to grief when presented to a Buffalo audience. According to the *Buffalo Express*, in this work, violin and piano are so constantly at odds, so tonally antagonistic, that except for a certain rhythmic accord, one wonders if the performers are not accidentally playing two different pieces. "It does seem a pity," says the *Express*, "for good musicians to waste time and effort in mastering such a burlesque, when there exist so many treasures of musical invention, both familiar and unfamiliar."

The article in the *Express* produced a protest from the Niagara Falls music lovers, notably Mr. F. Austin Lidbury, who thought highly of the Sonata, but it also produced a poet, who in the *Niagara Falls Gazette* let himself loose as follows:

"I wish they'd play the old things
I learned long years ago—
With 'consonance' familiar
And melodies that flow.

"I do not like these new things,
They do not soothe the ear;
One really has to listen,
And then they are not clear!

"And in such 'discords riotous'
That simply sound like Hell
Whether one plays false notes or not
How shall a critic tell?

"I do not like these new things,
They puzzle me—and so
I wish they'd play the old things,
The sort I really know."

It is being whispered around that Beniamino Gigli is becoming more and more a box office success. That means much to the young and rising tenor, for, after all, the management naturally, however much it may appreciate the talent of an artist, is very largely controlled in its attitude and certainly with regard to its willingness to raise a salary, by the public demand not only for an opera but for a certain singer. That was Caruso's great hold and right after him it has been Mme. Farrar's hold. When people go to the box office and ask, "Does Gigli sing to-night?" or "Will he sing next Wednesday in 'Bohème'?" or "Is he going to sing in 'Tosca'?" such inquiries are promptly reported to the powers that be, and they mean a great deal. And that I understand is just what is happening. Gigli's popularity began last season—it has certainly increased this season.

When Henderson of the *Herald*, drew attention to the tommy-rot that appeared about Caruso after his death and gave to the public a Caruso that never was, he did, as I wrote you, a good job, especially as he also gave the great singer all the credit that was due him.

Among the nonsense that has been talked and which continues to find its way into print, especially with the columns on birth control, was the statement that Caruso was the last of nineteen children. Heaven help that mother! Now, as a matter of fact, Caruso only had one brother and one sister. The sister is dead and the brother is in this country at the present time, cashing in on the late singer's effects, so that settles that.

Karl H. Von Wiegand, one of the New York *American's* most distinguished correspondents, sent to that paper a dispatch from Berlin to the effect that Richard Strauss has just created a new sensation in that he has used music not to express his artistic convictions, but to get even with some of his private enemies.

It seems that he had a contract to write twelve songs for a well known music firm. He asked for an extension of contract. The publishers refused. Then he wrote a number of satirical songs with the aid of Dr. Alfred Kerr, who contributed the words. He entitled the cycle "A Shopkeeper's Mirror," in which he exhausted the vocabulary of abuse, in which the German language is prolific. Then he handed in the songs. The publishers refused to accept the songs, so now Strauss has brought suit for breach of contract, on the ground that there was no stipulation as to the character of the songs to be delivered. Meantime, the publishers brought a counter suit for libel. They say the songs are in Strauss' best manner.

A Memorial Concert given in honor of the late David Bispham, the proceeds of which were to be applied to the fund to enable young American talent to make a successful debut, did not bring the anticipated results. The management was largely in the hands of John Louw Nelson, a young man of high social standing. I understand he is the son of the Protestant Episcopal Bishop at Albany.

Mr. Nelson was ill-advised by some of his society friends to place the prices for the concert at a very high figure, the boxes being at \$100 and the parquet seats four dollars apiece. The result was the attendance was way below what was expected. How much the fund benefited, I do not know.

The situation was further complicated by the fact that any entertainment of that kind being given during the holiday season is sure to suffer, especially as it came this year only a few days before the time when those of us who have any dollars left have to pay them as the last payment of our last year's income tax.

However, Mr. Nelson is an enthusiast. The plan of the committee, of which he is the chairman, is to extend the movement all over the country. There is need of such a movement and it will gain support, but the appeal must be made to the people and not merely to wealthy members of our best society, most of whom will undertake to sell any number of tickets and then turn them in unsold two hours before the concert begins.

Among the serious difficulties that the foreign singers have to contend with in this country are not alone the rapid changes of temperature to which we are subject not only in New York but particularly in the middle west but the unusual dryness of the air, which militates against the flexibility of the vocal chords. Heard Italians complain of this, particularly that their voices sounded differently when they had been here a week to what they did in the south of Europe where they had been accustomed to sing.

Discussing the matter the other day with a prominent singer, a friend of ours happened to come into the conversation, he spoke of a mutual acquaintance a well known singer who, although well advanced in years, appeared to be always in the pink of condition, rarely had a sick day, while his voice was always at its best. Our friend said it was simply a case of Weidlich.

This aroused our curiosity. We wanted to know who or what Weidlich was. "Weidlich," said our friend, "is one of the old time scientific experts and masseurs, a skilled anatomist, a man who has a very remarkable clientèle among some of the biggest and most prominent professionals as well as business men and financiers. He has a modest but very effective laboratory and sanatorium on Madison Avenue, a few doors below Forty-second Street, on the West side, and conducts this with scrupulous care with the assistance of a very bright and energetic young son and others.

"Years ago," said our friend, "he made a great reputation by some very remarkable cures among professional men. When you come to consider that so many of the singers not to speak of business men and others are forced by the routine of their lives to be very little in the open air, take very little exercise, you can come to no other conclusion but that with most of them, they are dead from the neck down to the hips. This produces all kinds of complications, especially when a man gets on in years.

"Now it has been Weidlich's good fortune to bring his practice to such a point of excellence that a regular course of treatment covering perhaps a couple of months has effected some remarkable cures. The treatments are all the more to be commended because they do not in-

volve any drugs, any physical discomfort and always leave the patient in such a condition of well being and with such an improvement in his blood circulation and personal appearance that he excites comment among his friends, who want to know how he did it."

So we all agreed that if there is anybody in the profession who is suffering to-day and does not exactly know what is the matter with him and is relying on drugs or pills or other horrible methods of promoting ill health, the best thing he can do is to go and see Weidlich.

Our New York critics have a better time than they do in Paris and particularly in London, in which two latter places suits for libel are not uncommon. One of the most recent was brought by Ethel Irving, a well known actress against the *Sunday Times* and Sidney W. Carroll, its critic.

It seems that Miss Irving had a very strong part in "The Three Daughters of M. Dupont," a play by the noted French writer Brieux. Carroll did not like her performance and so he wrote: "Every shred of reserve was scattered to the flies, and the woman who wants children from a husband who refuses them became a raging, frothing epileptic, rolling on the floor and biting her toenails."

To this Miss Irving objected. She said that not only was she recalled again and again at the end of the scene but she swore positively that she had never bitten her toenails and though she admitted that she did fall on the floor, she had not rolled about the stage. Under cross examination, she admitted

that she had rolled off a sofa but that was according to the stage direction and her fall was "not much of a bump." It is understood that the case has been settled by the paper expressing regret for the criticism and that they did not intend to convey the expression that she bit her toenails; the words used were merely meant to indicate that her acting was exaggerated.

If you have ever read Capt. Marryat's novel, "Mr. Midshipman Easy," you may remember that a certain little midshipmite—they used to enter the boys in England at a very early age so as to put them well on the road for promotion—was accused by Mr. Cutts, the ship's carpenter, of having used indecent language to him, the objectionable phrase being that the midshipmite had declared that Mr. Cutts was not fit to carry guts to a bear.

The captain, under the rules and regulations of the English naval service, had to call the entire company of the warship to order. Then he instructed the midshipman to publicly make an apology to Mr. Cutts for the offensive language, which he did as follows: "Mr. Cutts, I said that you were not fit to carry guts to a bear. I apologize. You are fit."

This will not only give you an idea of English humor, but as being on the line of the apology just offered Miss Irving by the London *Sunday Times*, says your

Mephisto

Martinelli Sings Many Rare Songs Free for Audience of Only Two



Giovanni Martinelli, Metropolitan Opera Tenor, with His Children, Antonio and Bettina

MANY artists have engagements for private musicales which the public never hears of in the accounts of their activities. Surely few artists can have as charming audiences for these recitals intimates as Giovanni Martinelli, tenor of the Metropolitan Opera Company, has in his two children, Antonio and Bettina. Audiences immensely larger in numbers but possibly no more pleasing to the tenor have already heard him in concert in several cities this season, and the reopening of the Metropolitan has

brought him new operatic successes in the revival of "Ernani," in which he takes the title rôle.

Besides conducting concerts of the Detroit Symphony, Ossip Gabrilowitsch gave piano recitals during the week of Dec. 11 in Boston, Buffalo and Brooklyn.

Ogden Mills has been elected vice-president of the board of directors of the Metropolitan Opera and Real Estate Company, to succeed the late Henry A. C. Taylor. Henry Richmond Taylor, son of the latter, has been elected a director.

Marion Armstrong Seeks Out Scotch Songs in Canada with Phonograph

Young Soprano Tells of Island Folk Near Her Native Pictou—A Town Where the Organ Is Considered Profane—Songs Long Supposed English Prove to Be Scotch in Origin—Taking the Credit of "When You and I Were Young, Maggie," Away from the Irish

MARION ARMSTRONG is a slight girl of somewhat more than middle height, with hair of Scotch gold and eyes of Scotch blue. She can command a Scotch breadth of accent, too, as her recital audiences learn when she reaches her usual group of Scotch songs. Nobody would object to her announcing herself as pure Scotch—unless possibly the prohibition authorities! But to do so would not accord, apparently, with her fine sense of nationalistic honor. Miss Armstrong, who made her Aeolian Hall debut last winter, is presented as a Scotch-Canadian soprano. Her people have lived long in Nova Scotia, and she herself has been in Scotland just twice in her life. It must have been a community of genuinely Scotch traditions in which she was brought up, however. Betty Tillotson, who besides composing songs is associated with Miss Armstrong as personal representative and in the yet more personal relation of living-companion, went with her to her home this summer and seems to have brought back a pungent impression of Pictou, Miss Armstrong's home town.

"Miss Tillotson is still impressed," Miss Armstrong laughingly explains, "with the fact that it represented an exceptional indulgence for my family to listen to her playing on Sundays just as on other days. It's not very long since they wouldn't even have an organ in church. Music seems to have struck them as too enjoyable to be acceptable to the Lord. But all Scots have not always been Presbyterians. Out in the bay near Pictou is an island on which about thirty Scotch families live. If you go among them circumspectly you may not only hear a song or two of any but pious character, but you may be permitted to note them down. Miss Tillotson was a pillar of strength to me in my visits to them this summer. You know there was a time when people who carried cameras on their vacations were thought freakish. I suppose people who carry sound-recording apparatus around with them look much the same to the eyes of the laity nowadays. We didn't bother much about how we looked but went about among the islanders with our bit of a phonograph. And we didn't have to lure them with apples or lumps of sugar, either, in order to get them to sing into it! Though they have lived all their lives on this little island, they're Scots and human, not Eskimos or wild horses.

When an English Song Isn't English

"Many songs which are thought of as English folk-songs are Scotch in origin. At my recital last winter I sang 'When You and I Were Young, Maggie,' in my Scotch group. Everybody seemed to think it was Irish. Nevertheless, the song not only is nice enough to be Scotch, but is actually Scotch, if I can take the authority of an old Scotch collection of songs published in Glasgow by Joseph Ferrie, under the title, 'Kyle's Scotch Lyric Gems,' arranged by T. S. Gleadhill. The book was given me by the director of music at the church where



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Marion Armstrong, Scotch-Canadian Soprano

I sing. I am going to have it re-bound, but at present, though nothing has been torn out of it, there is no date discoverable anywhere on it. In this volume 'When You and I were Young, Maggie' is given as a Scotch song.

"I find that Miss Tillotson, as she works with this material, develops much the same sense of its distinctiveness as I have always had. There is something of the Highlands about these songs which marks them off very clearly from Irish, Welsh and English tunes. Naturally the distinction is clearer to ears like mine, which were born and bred Scotch, than to those of Americans. All the same, I find that Americans like to hear them almost as well as we who were born to the plaid."

Miss Armstrong made a concert tour in Nova Scotia last summer and has been introducing her Scotch songs to many new audiences this fall besides continuing her church work.

D. J. T.

HEIFETZ ACCLAIMED AFTER YEAR ABROAD

Violinist's Art Transcends Quality of His Return Program

Violin recital, Jascha Heifetz, Carnegie Hall, Dec. 17, afternoon; Samuel Chotzinoff, accompanist. The program: Sonata in G, Opus 30, No. 8, Beethoven; Concerto in D Minor, Wieniawski; Nocturne in D Major, Chopin; "Coquette," Joseph Achron; "Wienerisch," Godowsky; "Fileuse," Popper-Auer; "Othello Fantasy," Ernst.

After a season's absence, the young god of the violin found Carnegie Hall too small to house all the New Yorkers who hungered to hear him play. Not only was every seat taken, and the stage requisitioned for row on row of additional chairs, but room was found for a number of standees at the back of the auditorium.

The Athenian beauty, poise and refinement of Mr. Heifetz's art have not altered during his year abroad. He did not look in the best possible physical trim, but he played divinely well, even though here and there was an unwonted blemish of quality or of inexact intonation. The slow movement of the Beethoven sonata was of unforgettable loveliness of tone and purity of style; and when he flashed through the fiddlers' fireworks of the Allegro Moderato of the Wieniawski Concerto there was a drumfire of applause such as no other violinist of the season has received.

Yet it was, withal, an indifferent, even a tawdry program. How little violin music (at least, how little that finds its

way to the recital halls) is worthy of an art so fraught with spirituality as that of Heifetz! He does not play sugary trifles as entrancingly as some other and more earth-earthly virtuosi; and his marvelous technique, which apparently enables him to surmount the thorniest obstacles with the same placidity that is his when he intones a serenely lyric phrase, only emphasizes the tawdriness of pieces written for display.

The violinist, though recalled an uncounted number of times, reserved his extras until the end of the program. He was still playing them when the writer left the hall. His accompaniments were admirably played by Mr. Chotzinoff, who shared in the applause after the sonata.

O. T.

ELISABETH SCHUMANN IN STRAUSS PROGRAM

Recital of Songs by Richard Strauss, Elisabeth Schumann, soprano, with Dr. Strauss at the piano. Town Hall, Dec. 15, afternoon. The program: "Zueignung," "Du Meines Herzens Kronelein," "All Mein Gedanken," "Jung Hexenlied," "Traum durch die Dämmerung," "Wiegenlied," "Glückes Genug," "Muttertänderlei," "Der Stern," "Schlechtes Wetter," "Ich Trage Meine Minne," "Ich Schwärme," "Freundliche Vision," "Ständchen."

It is a reflection on the artistic foresight of New York's musical public that this recital drew only a fair-sized audience, for seldom if ever, has such an entirely delightful hour of singing been vouchsafed to long-suffering ears. Miss Schumann is remembered with delight for her work as *Sophie* in "Rosenkavalier" and *Marzelline* in "Fidelio" at the Metropolitan a few years back, so her lovely voice calls for no comment. There are a few notes around F and F Sharp that lack the beauty of the rest of her scale but in general it left nothing to be desired. Dr. Strauss as an accompanist, even of his own songs, was less convincing.

In "Zueignung" Miss Schumann did some phrasing which was different from that usually heard, and here and there, there were deviations from local tradition. "All Mein Gedanken" was the first song to win general approval and the audience would gladly have had it repeated. "Traum durch die Dämmerung" was superb and had to be repeated. The "Wiegenlied," closing the group, was also very beautifully given. In place of the first two songs listed in the second group, Miss Schumann sang "Glückes Genug" and "Muttertänderlei," she having, as Dr. Strauss explained, "lost the others on the journey." In "Der Stern," which had its first local hearing, Dr. Strauss has used the motif of the presentation of the Rose, from "Rosenkavalier" as a modulation. "Schlechtes Wetter" with a lilting Viennese waltz tune, had to be repeated. In the final group, "Freundliche Vision" was repeated and "Morgen" given as an extra. The recital was the first of a series of three.

J. A. H.

FRIEDMAN PLAYS AGAIN

In Second Recital Introduces "First Time" Two-Piano Work

In his second New York recital this season, Ignaz Friedman called in the services of the Duo-Art reproducing piano in order to play two-piano duets with himself. He began his program with Liszt's original arrangement of "Les Préludes," for two instruments, and closed it with his own Suite, similarly arranged, which, the program stated, thus received its first performance in New York. The suite, divided into Theme and Variations, Chorale and Finale, and varying in moods, now lyric, now heroic, proved the fine craftsmanship characteristic of Mr. Friedman's compositions, essentially pianistic in character and though not of a glittering display character, suggesting difficulties which others might not surmount so easily as this master of technique and his reproducing second. The Liszt number was of stimulating sonority in its climactic moments and of well contrasted dynamics. In the Schumann Etudes Symphoniques and again in a Chopin group which included a Nocturne, the Barcarolle, the posthumous Valse and the A Flat Polonaise, one could have desired more of imaginative-ness, color and—yes, even sentiment; but what clarity, surety and perfection of detail!

O. T.

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Ely Jade as Pen-name Veils Identity of Wife of Prominent Pianist



Photo by Edward Thayer Monroe

Ely Jade (Mrs. E. Robert Schmitz) Who Has Achieved Success As a Composer

Few in the musical profession associate in any way the name Ely Jade with that of E. Robert Schmitz, pianist, but it so happens that the composer whose songs have attracted attention is the wife of the pianist and has written under this nom de plume. Mme. Schmitz has been a serious student of the art of composition and in Paris had the advantage of study with Koechlin, and with Honneger and Milhaud of "The Six." She has written settings for Tagore verses for contralto, a work to a text of Tristan Corbieres for women's chorus, contralto solo and orchestra, and also settings for Romain Rolland lyrics for contralto and orchestra.

One of Mme. Schmitz's recent works is a book of folk melodies, "Dis, Maman, Joue," which, although particularly interesting and suitable for children, contains a number of songs suitable for encores. The book is handsomely illuminated by drawings by Mme. Guejouve, the wife of the French sculptor. These songs were originally written by Mme. Schmitz for her small daughter, who is very much of a modern little lady and likes the songs of the day.

SYMPHONY IMPROVISED AT ORGAN BY DUPRE

Famous French Musician Takes Themes Submitted to Him and Weaves Them Together

Marcel Dupré, the French musician, who has revealed new vistas in organ playing to those who have flocked to hear him at the Wanamaker Auditorium, improvised what might be described as a symphony or symphonic poem on Friday afternoon, Dec. 16. Themes were submitted by A. Walter Kramer, Rubin Goldmark, Josef Stransky, Pierre Monteux and Percy Grainger. The organist utilized five minutes in selecting and arranging these themes in sequence. A sunny opening was followed by a militant climax that receded to a quiet close. Then a grave, even melancholy slower section led into a graceful melody of dance suggestion. The finale was unmistakably Graingeresque, lively, breezy, hearty, even humorous. The audience, including many prominent musicians, applauded Mr. Dupré very heartily for his achievement in skilfully interweaving the themes in a work that had homogeneity and no small measure of musical charm. Bach's Toccata and Fugue in D Minor, Widor's "Symphonie Gothique," and Franck's Third Chorale in A Minor, were other numbers of the program and were superbly played.

B. B.

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MUSICAL AMERICA'S WEEKLY

Italian Novelties Scheduled for Rome Season

New Operas by Bianchi, Brogi, Michetti and Zandonai to Have Premières This Season—Mascagni at Work on Score for "Vestilia"—Story Deals with Rome of Pagan Days

ROME, Dec. 10.—Four novelties by contemporary Italian composers are scheduled for the season at the Constanzi, which opens on St. Stephen's Day, Dec. 20, with the production of Zandonai's "Francesca da Rimini." The composer will conduct and the cast will include Gilda Della Rizza, Michele Fleta, Luigi Nardi and the baritone Maugeri. The scheduled novelties are Zandonai's "Romeo and Juliet," Vincenzo Michetti's "La Grazia," Brogi's "Isabella Orsini" and Bianchi's "La Ghibellina." The last named is a spectacular work concerning the medieval feuds of the Guelfs and Ghibellines. It is the joint work of Dario Niccodemi, the well-known Italian playwright who acted as librettist, and Renzo Bianchi, who is not only a good musician but an excellent historian and an authority on the history of the period in which the opera is laid. Labor has not been spared to make the production extremely accurate as to historical details. The chorus plays a large part in the work as the mob is dominant in every scene. It promises to be the most interesting of the season's novelties.

The list of artists engaged for the season includes Gabriella Besanzoni, Maddalena Bugg, Maria Carena, Dal Monte Toti, Gilda Dalla Rizza, Lucy Fella, Mercedes Llopert, Carmen Melis, Giuseppina Perosio, Ofelia Pasini, Emilia Piave, Josephine Porter, Rosita Rodrigo, Sadun-Blanco, Irma Viganò, Thea Vitulli and Maria Willaume.

The men singers include Armando Boris, Giulio Cirino, Antonio Cortis, Teofilo Dentale, Gine de Vecchi, Michele Fleta, Michele Fiore, Carlo Galeffi, W. Kirchoff, Ippolito Lazzaro, Angelo Minghetti, Luigi Montesanto, Maugeri, Luigi Nardi, Leone Paci, Taurino Parvis, Pellegrino Persichetti, Rossi-Morelli, Sigismund Zalewski, Segura Tallien and Dimitri Smirnov. Many of the artists, according to the usual procedure, will be heard at La Scala in Milan during the season.

Mascagni and Zandonai to Conduct

The list of conductors for the season is headed by Mascagni and Zandonai, whose works will be presented. Vincenzo Bellezza and Santini will also wield the baton at certain performances. Maria Olevna, former dancer of the Moscow Imperial Theater, who has had great popularity in Europe during the past three years, has been engaged as prima ballerina.

The following months will witness productions of two Wagner operas, two of Puccini, two of Verdi, three of Mascagni, as well as "André Chénier," "Rosenkavalier," "Boris Goudonoff," "The Damnation of Faust," "Samson et Dalila," "The Barber of Seville" and Weingartner's

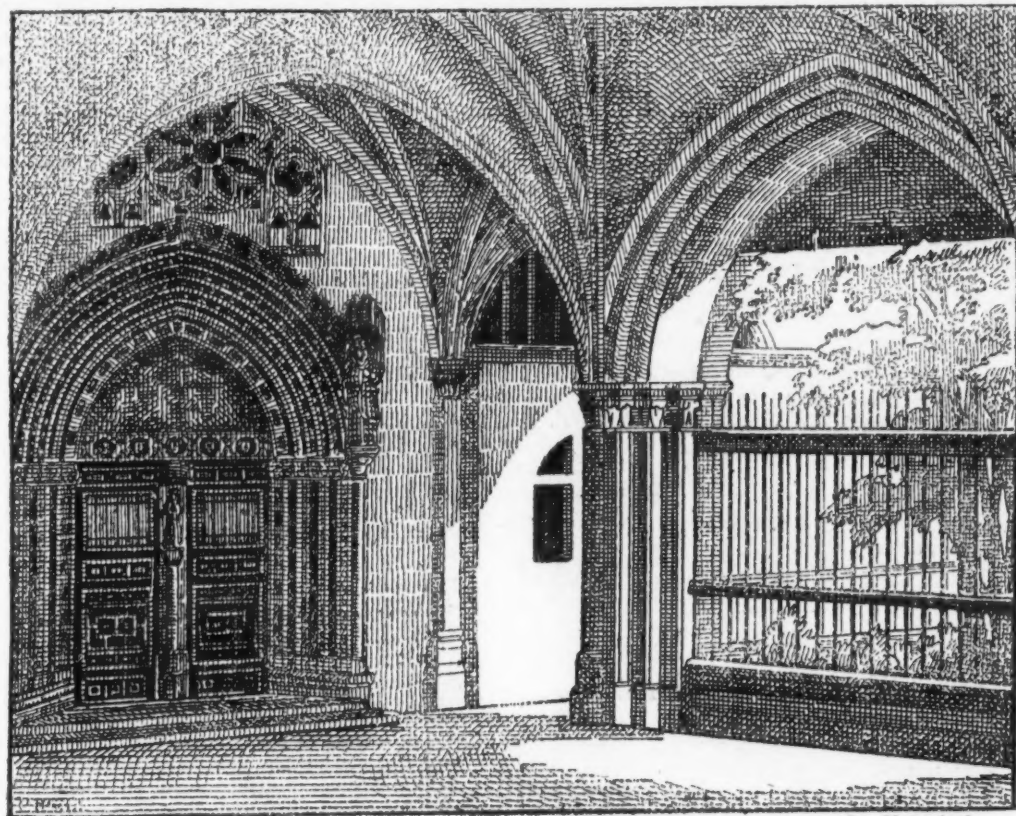
"La Scuola del Villaggio"—certainly a generous and comprehensive repertoire.

Two new operettas, "Il Mercato di Magazze" of Jacobi and "Posillipo," both novelties here, were heard recently without creating much of a stir. "Posillipo" fared better than the former work, probably because it is more Italian in spirit and has a great many languorous songs dealing with Naples and its gulf, of Neapolitan joy, flowers and dances.

Pieroni, Marella and the tenor Jani were all applauded tumultuously as was the author and the orchestra conductor.

The name of Mascagni's latest opera, now in the process of composition, is to be "Vestilia" and will deal with the Rome of imperial and pagan times. The libretto is the handiwork of the two poets, Giovanni Targiotti Tozzelli and Guido Mesci, the authors of "Cavalleria," "Rantzau" and "Silvano."

Hüe's New Opera and Ballet by Blair Fairchild Given in Paris



Setting for Act II of Hüe's "In the Shadow of the Cathedral," Showing a Corner of the Cloister in the Toledo Cathedral Where the Entire Action of the Opera Takes Place. It is a Spanish Tale of a Struggle Between Two Brothers

PARIS, Dec. 13.—George Hüe's latest work, "In the Shadow of the Cathedral," based on Blasco Ibañez' novel of the same name, and "Dame Libellule" ("Lady Dragonfly"), a ballet by Blair Fairchild, an American resident of Paris, were both welcomed with enthusiasm as among the best of the new musical works presented this season at the Opéra Comique. The Fairchild ballet, a pleasant work very well constructed and orchestrated, suffered from being placed at the close of the bill after the opera of Hüe, which Paris has awaited with expectancy for many weeks.

The opera was a success in every sense. Hüe, who had produced nothing of note over a long period, did well in choosing for the plot of his work the epic Ibañez story of the struggle between two brothers

in the midst of the Carlist disorders in Spain. It lends itself to a musical setting, and the unity of the opera benefits as well by the fact that the entire action takes place within the walls of the Toledo Cathedral. The settings designed by Bailly and Jusseaume were excellent as were the costumes by Miltzer. Albert Carré directed the production splendidly and Alphonse Catherine gave a fine reading of the score. The music throughout was above the average, well adapted to the setting and orchestrated in scholarly fashion. Altogether the work promises to take its place among the successful operas by contemporary composers.

All the rôles were well interpreted and equally well sung by a cast which included Charles Friant, Vieuille, Marthe Davelli, Mme. Tiphaine and Mme. Reville. The evening was a gala one in a season rich in events of musical interest.

Naylor's Prize Work "The Angelus" Revived During Busy London Week

LONDON, Dec. 11.—The Carl Rosa Opera Company's revival of Dr. E. W. Naylor's prize opera, "The Angelus," has likewise revived the controversy over the merits of British opera. The work itself suffers from a bad libretto filled with rather murky symbolism and is none too dramatic in quality. The music is better, though it was played by the orchestra, under Eugene Goossens, in none too smooth a fashion. It is the general

opinion that any one of a number of young composers now in the forefront in England could produce a better work if given a suitable libretto. "The Angelus" was awarded the Ricordi prize for the best British opera in 1909.

As to the singers, William Anderson did well in the rôle of the Abbot and Beatrice Waycott sang beautifully the very short part of the *Angel of Death*. In the two leading rôles, Gwynne Davis and Kate Campion were adequate. Olive Gilbert's sympathetic contralto fitted well

the rôle of the heroine's mother and Ethel Austen sang with dramatic fervor the part of the *Queen of the Wood Nymphs*.

Among the orchestras perhaps the most interesting event of the week was the performance by the London Symphony of Vaughan Williams' first Norfolk Rhapsody and d'Erlanger's "Concerto Symphonique" with Benno Moiseiwitsch as soloist. The naïveté of the latter work almost disarms criticism. It is in the Mendelssohn manner and was well played by Moiseiwitsch. The climax of the evening was the orchestra's playing of Franck's Symphony in D Minor conducted superbly by Albert Coates. The Williams work seemed a little melancholy despite its undeniable beauty and the gaiety of the three folk-tunes on which it is constructed.

A Scriabine Recital

Edward Mitchell, a fine pianist and a fervent disciple of Scriabine gave a remarkable recital of the composer's works at Central Hall recently. It was the playing of a zealot which Mitchell gave his audience and the piano was made to express virtually everything that it is able to express. The pianist declared his belief that Scriabine is the greatest of all composers.

Assisted by the London Chamber Orchestra which gave excellent interpretations of works by Purcell, Debussy and Frank Bridge, Lillian Hunt presented a fine program in Aeolian Hall. She sang songs by Ireland, Purcell, Quilter and Bach in a voice full of clarity and beauty and with an air of belief in the superiority of these composers over all others. It was a good performance throughout and Anthony Bernard, as conductor of the small orchestra, lent valuable aid.

Jelly d'Aranyi, a new violinist here, who may be well described as brilliant, had great success at her Wigmore Hall recital. The audience was highly enthusiastic in its appreciation.

John Coates again demonstrated his pure art of singing at a recent recital in the Chelsea Town Hall. His program, an interesting one, covered the music of the Stuart, Georgian and Victorian periods.

New Pianist Displays Talent

Joyce Ansell, in her Wigmore Hall recital, displayed qualities which must place her definitely in the front rank of pianists heard here recently. Her special gifts are a certain freshness and spontaneity. She possesses as well a finished and flawless technique.

Another new artist who attracted much attention recently was Jenny Sonnenberg, a soprano, who sang groups of songs in four languages ranging from Handel to Debussy. In all of them she displayed a mastery and a charming persuasiveness which is a priceless possession.

The London week also contained fine recitals by Leonard Borwick, pianist; Margaret Seton, soprano, with an excellent accompanist in Ivor Newton; Walter Rummel, pianist; Philip Wilson, tenor, and a fine piano recital by Helena Morsztyn.

British Ballet Provides Good Entertainment

LONDON, Dec. 10.—The all-British Ballet, in its latest edition, is meeting with great success. At the Kingsway Theater, where it is giving a program ranging from "The Land of the Heart's Desire" to "Les Petits Riens," the audiences frequently remain at the close of the performance to demand curtain call after curtain call. Hans Anderson's fairy tale, "The Snow Queen," provides the material for the opening ballet, and the legend of Pandora, material for another. Marion Wilson, director of the organization and one of its leading dancers, has chosen the music of Sterndale Bennett for her solo divertissement.

DAX, Dec. 7.—The Municipal Music School of Dax, after having been closed since the beginning of the war, will reopen shortly under the direction of Charles Lubet. The town has voted money for its re-establishment and the repair of instruments for students.

New Russia Prefers Scriabine to Tchaikovsky

LONDON, Dec. 11.—The Russian musical preference away from Tchaikovsky straight to Scriabine, according to Igor Stravinsky. In a recent interview in which Stravinsky again touched upon his admiration for Tchaikovsky, the composer added that the change in sentiment in Russia was easily explainable since Tchaikovsky's work was not at all revolutionary in character but rather conventional and sentimental. On the other hand, he added, Scriabine's compositions were fiery, dissonant and as revolutionary as the temper of the Russian people.

AN OVERVIEW OF MUSIC IN EUROPE



Housing Shortage Confronts Paris Orchestras

PARIS, Dec. 11.—Musicians are faced with a shortage of concert halls. The facilities are inadequate to properly house the growing number of concert-goers. The only genuine concert hall of proper size for the hearing of a large orchestra is the Trocadero, which is equipped with a fine organ but has acoustics of an abominable character. There is of course the Opéra and the Champs Élysées Theater but these are obtainable on Sundays only and not always then. The Colonne concerts are being given in the Chatélet Theater, which is really a music hall, and the Lamoureux Orchestra is being heard in the Salle Gaveau, which is in reality only a small recital hall. The Padeloupe concerts, after sharing the Cirque d'Hiver with a motion picture show, is finely established at the Opéra. In the *Temps* recently, Theodore Lindenlaub voiced a bitter complaint against the situation, which seems to present no prospect of solution at the present time. In the meanwhile, the smaller recital halls are crowded by artists eager for hearings.

A chorus under the direction of Paul de Saundières recently gave César Franck's "Beatitudes" at the Sorbonne. Accompanied by a small orchestra, too small for the work, with the chorus hidden behind a screen of foliage the music was excellently sung and had the advantage of four excellent soloists in Dumas and Lasalle, Dutriex and Brancy.

Jeanne Isnard, violinist of exceptional ability, gave an exquisite interpretation of Lalo's *Concerto Russe* at a recent concert of the Paris Orchestra under the direction of Francis Casadesus. At the same concert the baritone Kraeckman sang beautifully and Jeanne-Marie Darré, pianist, distinguished herself in the playing of a Mozart *Concerto*. Despite the two concertos on one program the concert was one of the most delightful of the season.

Seidel's First Paris Appearance

Toscha Seidel made a fine impression at his first hearing here. He displayed, as was expected from foreign notices, a fine technique coupled with spontaneity and great enthusiasm. There was no doubt as to his success.

Yves Nat, pianist, and Gaston Poulet, violinist and founder of the Poulet Quartet, gave a fine joint recital recently, presenting works of Schumann, Grieg and Lekeu. Nat is an artist of force, intelligence and temperament who must be reckoned with among the contemporary pianists. Poulet is a violinist of quality who is expert in translating the finer nuances of any work.

In a rather heavy program of Schumann's works, Robert Casadesus, pianist, gave a technically expert performance recently. He lacks, however, the power of penetration into the emotional qualities of the works he plays but has a certain fire, charm and brilliancy of execution.

Alice Garceet de Vauressmont, a soprano, displayed a charming voice and genuine artistry in a program of modern songs, which was saved from monotony only by the singing of several Schubert numbers. The soprano proved herself one of the best of the interpreters of songs by Roussel and his like composers, which demand as purely a stylistic type of singing as the old fashioned *bel canto* works.

War Orphans' Chorus Sings

One of the most interesting of recent events was the program of religious music given at the Church of St. Gervais by the Cantorio, a chorus made up of war orphans. The chorus, already fine, showed remarkable progress since its last hearing, in works of Couperin le Grand, Du Mage, Franck, Guilman and other writers of devotional music. Altogether it gave a splendid performance.

Henri Prunières, editor of the *Revue Musicale*, has organized an excellent quartet for a series of historical recitals

at the Vieux Colombier. The programs, given on Saturday afternoons, range from Spanish composers of the sixteenth and seventeenth centuries to Schönberg, Prokofieff and "The Six."

Helene Dolmetsch, daughter of Arnold Dolmetsch of London, recently gave an

excellent recital of Elizabethan music for the viola da gamba. She played beautifully four short pieces, without accompaniment, written by Symphon, Hune, Jenkins and Yves. In the other numbers she had a splendid accompanist in Jean Nolan.

British Music Celebrities Meet



London Illustrated News

A Photograph Which Some Day Will Occupy a Place in Musical History. Four Celebrities of the London Musical World in a Single Group. Eugene Goossens, Who Has Been Conducting Brilliantly the Performances of the Carl Rosa Opera Company; Arnold Bax Whose Unusual *Concerto* for Viola Was Given a Recent First Audition; Arthur Bliss, Whose "Melée Fantastique" Is Described As One of the Best Symphonic Works of the Year, and Dorothy Moulton, Well Known Concert Singer

Bordeaux Season Under Way

BORDEAUX, Dec. 9.—An elaborate season of opera at the Grand Theater is under way with John O'Sullivan, the Irish tenor, as the principal English-speaking artist. He has been engaged for the entire season. Others of the theater's list of singers, engaged for varying periods of time, include among the tenors Charlesky, Pontaine, Casenave, Carer, Kaisin, Martel Lamaire, Francell, Charley and Salvat (last three débuts); baritones, Rougènet, Raynal, Cazauran; basses, Galinier, Lesserre, Bernard, Lacome. The women singers are Mathilde Comes, Hilda Roosevelt, Aline Vallandri, Rizzini and Milletti, sopranos; Montazel, Lise Landral, Dhamarys, Martin, Stambelli, Jane Deanlys (débuts), Cazalis and Desclauz, contraltos. Novelties to be presented are Massenet's "Roma," Hahn's "Nausicaa," which seems to be having great popularity throughout France; Dupont's "Antar," Février's "Gismonda" and Leroux's "Théodora."

Liszt's Great Grandson Conducts Program of Composer's Works

DRESDEN, Dec. 10.—Gilbert Gravina, great grandson of Liszt and a grandson of Cosima Wagner and Hans von Bülow, recently conducted the Philharmonic orchestra in an excellent program of Liszt music. Gravina, who is also known as a fine flutist, gave sensitive and intelligent readings of the composer's works, of which the "Mountain" Symphony was

the best. The accompaniment to Liszt's *Concerto in A* was also done brilliantly. Another musical personality of great interest at the moment is Sigried Onegin, who has had almost startling success in a series of recitals devoted to lieder. She has a voice of much beauty and clarity.

Gieseeking Successful in Germany

HANOVER, Dec. 8.—Walter Gieseeking, whose reputation as a pianist has steadily been growing wherever he has appeared in Germany, gave a recital at the conservatory here recently. He is an expert interpreter of the modern composers and at his best in works of Ravel, Debussy, Scott, Busoni and Szymanowski. Gieseeking is still a young man, though his work is that of an inspired veteran.

Cologne's Early Season

COLOGNE, Dec. 9.—Braunfel's opera, "The Birds," and Schrecker's "The Treasure Quest" were the recent events of interest here. Neither made a very startling impression. Oskar Fried, whose liking for the moderns is well known, was the latest of the guest conductors to appear with the Cologne orchestra in the Master Concert Series. He is a specialist on Mahler and conducted the composer's Ninth Symphony. Mme. Charles Cahier, an American-born singer, who will be leaving shortly for the United States for several appearances, made a fine impression as soloist.

As the season progresses artists are being heard in recital after recital of excellent quality. Among recent performances were those of the Merkel Quartet, Tatiana de Sanzewitch, pianist, and Jacques Thibaud, violinist, at the Concerts Koussevitsky.

At the Opéra, Ravel's "L'Heure Espagnole" is scheduled for an early hearing with Geneviève Vix in the rôle created at the Opéra Comique by Fanny Heldy.

Roumania Follows French Lead in Music

BUCHAREST, Dec. 9.—The activities of the musical world here since the armistice have pointed more and more with each succeeding season toward a pursuit of French ideals. This season is proving no exception. Georges Georgesco, conductor of the Philharmonic Orchestra, is in Paris conducting the Philharmonic Orchestra there in several performances, and, of the visiting conductors who have appeared here, Henri Morin from Paris has borne off the laurels. He has conducted eight symphony concerts with the greatest success. The programs leave no doubt as to French influence. They bear, time after time, the names of Ravel, Debussy, d'Indy, Berlioz and Chausson.

Cambrai Society Resumes Activities

CAMBRAI, Dec. 10.—The Society of Classical Concerts has resumed its activities under the direction of Albert Lely of the National School of Music. Recently a quartet composed of Delcroix, Larouelle, Lecouffe and Clavier gave an excellent program which included the Fourth Quartet of Beethoven. Hétuin, a tenor, sang beautifully extracts from the Beatitudes of Franck and numbers by Gustave Fauré. Clavier played finely the sonata for violin and piano of Boellman, and Delcroix, with great emotional intensity, played a violin sonata of G. Lekeu. A series of concerts and recitals has been scheduled for the winter months.

Fiedler Conducts Essen Series

ESSEN, Dec. 10.—Max Fiedler, who will be remembered as a former conductor of the Boston Symphony, has been engaged to conduct a series of symphony concerts here. At his latest performance he gave fine interpretations of Bruckner's E Symphony and Mahler's Symphony in G. Adolf Busch, one of the best German violinists, who ranks as an apostle of Reger, played one of the composer's concertos at the same performance with considerable effect.

Dr. Muck Leads Munich Orchestra

MUNICH, Dec. 9.—Dr. Karl Muck, former conductor of the Boston Symphony, recently conducted a series of Wagnerian Festival performances in the Prinzregenten Theater. The operas given were the "Ring," "Meistersinger" and "Tristan." Dr. Muck is considered here as one of the few who still retain the secret of Wagner's spirit. His reading of the operas was magnificent.

TUNIS, Nov. 8.—The Municipal Theater will offer a season of opera during the winter. Reynaldo Hahn's "Nausicaa," Puccini's "Manon Lescaut," the "Salammô" of Reyer, and "Ninon de Lençlos" of Mainguenaud will be presented. Brohillac Morand will conduct the orchestra and give several concerts during the season.

KONIGSWUSTERHAUSEN, Nov. 29.—The staff of the wireless station here recently organized a wireless concert with local artists for the benefit of famine sufferers in the Volga district of Russia. Receiving stations throughout the Ukraine picked up the music and contributed to the fund.

SALZBOURG, Dec. 10.—The Mozarteum of Salzburg has decided to suspend future publications because of financial difficulties. The publications will be replaced by a Mozart Yearbook published in Leipzig under the direction of Dr. Hermann Abert.

DARMSTÄDT, Dec. 10.—Production of "Erwin und Elmire," a comic opera with libretto by Goethe and music, unedited, by the Duchess Anne Amelie of Saxe-Weimar is scheduled for the winter season.

LAMBERT MURPHY

AGAIN TRIUMPHS

WINS UNANIMOUS PRAISE OF NEW YORK PRESS



Photo by Pirie McDonald

At the Town Hall in the afternoon, Lambert Murphy offered his first song recital of the season, beginning with a group of German Lieder, and singing others in French, Italian, and English. Mr. Murphy's fine tenor voice and expert vocalism are no strangers to New York audiences, and yesterday afternoon found him in excellent form. The best of his foreign language groups was the French. His even tone and oversmooth interpretations sound at their best in songs of the French school. He was admirable in the Fourdrain number.—Deems Taylor in *The World*, Dec. 13, 1921.

At the Town Hall, Lambert Murphy gave his annual recital before a large audience, singing German numbers by Schubert, Schumann, Brahms, and Dvorak, French by Faure, Fourdrain, Paulin and Polowski, and many songs in English, in which his tenor voice was smooth and pleasing, winning warm applause and encores.—*New York Tribune*, Dec. 13, 1921.

Lambert Murphy gave his annual song recital yesterday afternoon in the Town Hall. He has an agreeable voice, and he is skilled above the average in the art of song interpretation. He sang a program of wide variety, containing German, French, and English numbers.—*Evening Telegram*, Dec. 13, 1921.

Lambert Murphy, tenor, was formerly of the Metropolitan Opera Company, but in recent seasons has confined himself entirely to the concert field. He was heard for the first time this winter in a recital yesterday afternoon in Town Hall. His program was arranged on unusual lines, a group of songs by Schubert, Schumann, and Brahms standing at the head of the list. French songs followed, and after them came miscellaneous groups. Mr. Murphy gives an interesting song recital. Intelligence and artistic vision carry this singer far. Fetsis many years ago complained that when he descanted on the skill with which the famous French tenor, Garat, prepared the plan of an air, his friends did not seem to know what he was talking about. But in these days, music lovers would be more puzzled by a recital singer who exhibited no clear design in his interpretations. Mr. Murphy's singing displays clarity of design always. In communicating his design to the hearer, this singer makes admirable use of the tone color at his command, of dynamics, accent, a rhythm and pronunciation. His texts are always intelligible. How far such a singer could go in dramatic delineation was shown yesterday most conclusively in Fourdrain's "Aux Portes de Seville," in which he effectively sounded the note of tragedy. W. J. Henderson in *The New York Herald*, Dec. 13, 1921.

The criticism, written by Mr. Max Smith in the *New York American*, was greatly appreciated by Mr. Murphy's management, but at the request of Mr. Murphy has been omitted here because it dealt in comparisons with the work of another artist.

Lambert Murphy, remembered with pleasure in the opera, the oratorio, and many song recitals, appeared yesterday in the Town Hall, and was heard by a large audience. He sang familiar and less familiar songs by Schubert, Schumann, and Brahms; a group of French songs, other German songs, and a group of English songs. Mr. Murphy's graceful tenor voice has much charm; he sings well, and enunciates with unusual clearness and intelligibility. He sings with real musical feeling, with intelligence, with a right understanding of phrasing. In French, his pronunciation is not so good as his enunciation, and needs a little amending. The sustained and introspective song of Faure, "Le Secret," he sang with a fine delivery of its legato phrases. He sang the German Lieder with grace and sincerity.—Richard Aldrich in *The New York Times*, Dec. 13, 1921.

The tenor, Lambert Murphy, well known to New Yorkers for his part in various forms of music, gave his first recital of the season yesterday afternoon in the Town Hall. Excellent singing—a free and pleasing voice, produced with ease and art—is always to be expected of Mr. Murphy. Neither did he disappoint his yesterday's audience in this respect, nor in the taste and pleasure of his programme. Beginning with Schubert, Schumann and Brahms, Mr. Murphy went on to the modern French, wherein his style, gentlemanly and most correctly lyric, was at its best. In the English group at the last, H. O. Osgood's "On Eribeg Island" was given with the fine degree of intelligence and lyricism it deserved, and Winter Watt's "Wings of Night" has never had a clearer reading by any tenor here.—The Listener in *The Evening Sun*, Dec. 13, 1921.

Lambert Murphy made a brave beginning yesterday afternoon by singing his group of Schubert, Schumann, and Brahms, first. His tenor voice has warmth which never flickers into an emotional throb. Perhaps that is because he uses his mind when he sings, and it is a reasoning one. Besides, he knows the value of good phrasing. "The Secret," by Faure; "At the Gates of Seville," by Fourdrain, and several new English songs, including H. O. Osgood's delightful "On Eribeg Island," won the most immediate response. His audience was more than friendly, demanding encores which Mr. Murphy obligingly gave.—Katherine Spaeth in *The Evening Mail*, Dec. 13, 1921.

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Gabrilowitsch as Pianist Heads Boston Recitals

Detroit Conductor Heartily Greeted in Role of Soloist—People's Symphony in Eighth Concert Attracts Music-Lovers—Flautists Give Program in Honor of D'Indy—Boston Society of Singers Present "Lucia di Lammermoor"—Leading Artists in Recital Programs

BOSTON, Dec. 19.—After an absence of several years, and for the first time since he became conductor of the Detroit Symphony, Ossip Gabrilowitsch reappeared in Boston as pianist in a concert at Symphony Hall on Dec. 17. Before he assumed his conductorship, Mr. Gabrilowitsch had been a prime favorite here in his piano recitals. His absence, however, had not estranged his many admirers, and his return as a soloist was welcomed by a large audience. The program revealed Mr. Gabrilowitsch as a pianist of punctilious finesse, cultivating to a high degree the refinements of color and the subtleties of rhythm. Happily, these polished delicacies were achieved without sacrificing, as is too often the case, a breadth of conception and unity of musical thought. His program, disclosing likewise his technical and interpretative versatility, included Bach's "Rondo Espressivo," Mozart's "Turkish March," Beethoven's Sonata in D, Schumann's Sonata in G Minor, Brahms' Rhapsody in B Minor, and a Nocturne and the Fantasia Impromptu of Chopin.

The People's Symphony, Emil Mollenhauer, conductor, gave its eighth concert on Dec. 11 at the Arlington Theater. The orchestral program consisted of Beethoven's Symphony No. 8 in F, a group of miscellaneous compositions and Liszt's "Hungarian Rhapsody" No. 1, and it gave unmistakable pleasure to an audience of earnest music lovers, to whom these concerts afford the sole opportunity for hearing symphonic music. The soloist was Karl Zeise, cellist from the ranks of the orchestra. In the Boellmann "Variations Symphonique," he exhibited a

fervid tone, an ample technique and ardent imagination.

The Boston Flute Players' Club gave a concert in honor of Vincent d'Indy on Dec. 11, at Wesleyan Hall. Mr. d'Indy, as he had to leave Boston for Montreal on Sunday morning, was unable to be present. Georges Laurent, first flute of the Boston Symphony and musical director of the club, arranged the following program: Suite in D, for trumpet and string quartet, by d'Indy; "Lied," for cello and piano, by d'Indy; trio, "Des Jeunes Ismaélites," by Berlioz, and a quintet, for flute and string quartet, by Jan Brandts Buys.

Local Forces in Opera

Donizetti's "Lucia di Lammermoor" was presented with alternate casts of principals by the Boston Society of Singers during the tenth week of its season at the Arlington Theater. Interest was manifested in the progress of Miss Shear since her successful debut in "Lakmé." Her Lucia, though not so striking as her Lakmé, was nevertheless sung with considerable merit and portrayed with skill. Miss Morrill, too, sang Lucia ably. Norman Arnold and Rulon Robison alternated capably as Edgar; Herbert Waterous was an effective Bide-the-Bent; Robert Henry and Stanley Deacon alternated impressively as Henry. Again the stage settings and lighting effects were worthy of special note, and Frank Waller was an able conductor.

The Philharmonic Choral Society, conducted by Frederick W. Wodell, gave Flotow's "Martha" in concert form at Jordan Hall on Dec. 12 as its first program of the season. The music was agreeably sung by principals and chorus. Lady Harriet was sung by Mrs. Edith Ellis Goudreault; Nancy, by Claramond Thompson; Sir Tristan, by Michael A. Ahern, and Dr. St. Clair A. Wodell sang the music of The Sheriff of Richmond

and Plunket. The Philharmonic Chorus, well trained by Mr. Wodell, sang commendably. The Boston Orchestral Players ably assisted the Choral Society.

Leading Artists Appear

The artists at the third concert of the Steinert Series, given on Dec. 15, at Symphony Hall, were Mme. Louise Homer, contralto, and Magdeleine Du Carp, pianist. Though suffering from laryngitis, Mme. Homer sang with her accustomed tonal beauty and musicianly style. Mme. Du Carp played with charming feeling for nuances and with poetic grace in the music of a reflective nature, and with brilliant bravura in such music as the Liszt Polonaise in E.

Percy Grainger, pianist, and Mme. Yvonne Le Grand, soprano, gave a concert at the Olympia Theater in Lynn on Dec. 11, under the management of F. J. McIsaac and A. H. Handley. This concert was one of a series given under the name of the Lynn Star Course, inaugurated to bring leading soloists to Lynn. Both Mr. Grainger, by virtue of his brilliant playing, and Mme. Le Grand, whose singing was distinguished for its dramatic fervor, were warmly greeted.

Frederic Tillotson of Boston, pianist, in his first Jordan Hall concert, on Dec. 21, showed technical brilliancy and alert imaginative powers in Debussy's "Deux Danses." Mr. Tillotson showed a fine sense for tonal colors and atmospheric suggestion, and in Gebhard's "Love Poem," a

poetic sensitiveness to his music. He was also heard in compositions by Bach-Tausig, Mendelssohn, Rachmaninoff, Chopin, Godard and Liszt.

The Harvard Glee Club gave the first of its three Symphony Hall concerts on Dec. 13. Dr. Archibald T. Davison's organization sang three groups of songs by Bach, Palestrina, Pergolesi, Cornelius, Brahms, Florent Schmitt, Morley, Sibelius and Handel. The Glee Club has never been heard to better advantage; it sang with remarkable finesse. The assisting soloist was Sophie Braslau, contralto, whose rich voice was strikingly impressive in her two groups of song, including Bassani's "The Distant Beloved," Handel's "Furibondo," Rachmaninoff's "Vocalise," and a group of Russian songs by Moussorgsky. Mrs. Edith Cave-Cole was a tasteful accompanist.

Soprano in Début

Beatrice Cast, lyric soprano, made her Boston debut on Dec. 14 at Jordan Hall. Miss Cast's voice, though naturally light, was pleasing in quality. In general, she sang interestingly, though the arias from "Louise" and "Mefistofele" were not so convincing. In Ponce's "Mexican Love Song," which she was obliged to repeat, Miss Cast showed a charming rhythmic sense and a graciousness of interpretative manner. Frank LaForge accompanied with exquisite taste, and several of his songs, which were included in the program, were well received.

The Music Lovers' Club, Edith Noyes Greene, president, gave its monthly concert at Steinert Hall on Dec. 13. A program of interest was arranged for the club members and their guests.

The MacDowell Club opened its season with a concert at Steinert Hall on Dec. 14. Of special note on the program was the performance of the César Franck Sonata in A, for violin and piano, by Mrs. Gertrude Marshall Wit and Pauline Danforth.

H. L.

ROSE RAYMOND IN AUSPICIOUS DEBUT

Recital, Rose Raymond, pianist, Aeolian Hall, Dec. 16, afternoon. The program: Sarabande and Rigaudon, from "Renaissance," Rameau-Godowsky; Capriccio in F Sharp Minor, Intermezzo in C, Rhapsodie in E Flat, Brahms; Sonata, Op. 53 ("Waldstein"), Beethoven; Four Etudes from Op. 10 and Op. 25, Waltz, Op. 64, No. 3, Scherzo, C Sharp Minor, Chopin; "En Automne," Moszkowski; "Gnomesreigen" Rhapsodie, No. 6, Liszt.

Miss Raymond, who hails from Pittsburgh, and who is a pupil of Leopold Godowsky, created an excellent impression by her clean-cut technique and her very musicianly playing, exhibiting not only careful preparation but an unusually intelligent attitude toward her art, and a straightforward, unaffected manner that made her playing all the more enjoyable. The dainty Rameau numbers were played with much charm and an understanding of their antique character. In the Brahms numbers there was an occasional blurring of the pedaling but the passage-work was smooth and the dynamics well considered. The Beethoven Sonata, too, was a most satisfactory bit of playing. Of the Chopin numbers, the Scherzo was, perhaps, the most satisfactory, though the Waltz was played with fluent technique and well-marked rhythm. The Liszt Rhapsodie was a brilliant ending to a very satisfactory recital.

J. A. H.

Clara Butt and Kennerly Rumford to Give Many American Recitals

Dame Clara Butt and her husband, Kennerly Rumford, who are on a comprehensive concert tour, are to appear in Canada and the United States early in the coming year, and will give recitals as frequently as six times a week. They are now in Australia, where they are meeting with continued success. The assisting artists, Melsa, violinist, and Grace Torrens, accompanist, will appear with them in America.

Negro Opera Company Presents "Martha"

The Chicago South Side Opera Company, composed of Negro artists, presented Flotow's "Martha" in their first appearance at Aryan Grotto on Dec. 5. Nellie Dobson took the title rôle, and others in the cast were Mrs. Lillian H. Jones, James A. Mundy, Harrem Mills and N. A. Offord.

THELMA GIVEN PLAYS AT CARNEGIE HALL

Violin recital, Thelma Given, Carnegie Hall, Dec. 12, evening. Paul Frenkel at the piano. The program: Sonata in G Minor, Tartini; Concerto in E Minor, Mendelssohn; "Eli Zion," Achron-Auer; "Perpetual Motion," Ries; Two Norwegian Dances, Halvorsen; Waltz in A, Brahms-Hochstein; "Ronde des Lutins," Bazzini.

A clear, full tone and technique of pleasing fluency, though less spectacular than that of other players from Professor Auer's studio, were again shown by Thelma Given in her fourth Carnegie Hall recital since her début in the fall of 1919. Smoothness was especially characteristic of the Tartini Sonata, and the beaten path of the Mendelssohn Concerto was traversed to the usual goal of thrilling excitement. Miss Given had two novelties, the Achron-Auer "Eli Zion" and the late David Hochstein's arrangement of a Brahms Waltz. Among her shorter numbers the Halvorsen Dances proved perhaps most pleasing. They are spirited compositions, somewhat in the Grieg manner.

The piano playing of Mr. Frenkel, who has been associated with Bronislaw Huberman in his American concerts, seemed to lack something in incisiveness in the Concerto and the Auer arrangement, though the support which he supplied was otherwise satisfactory. Miss Given had to prolong her list with extras.

D. J. T.

Carl Craven Scores in Club Program

CHICAGO, Dec. 19.—Carl Craven, tenor, appeared as soloist with the Lithuanian Singing Society recently, scoring a popular success with the Duet from "Rigoletto" with Mme. Mariana Rakanskas. His other numbers were an aria from Cadman's "Shanewis" and songs by McGill, Vanderpool and Protheroe.

Sametini to Give First New York Recital

Leon Sametini, violinist, will give his first New York recital in the Town Hall on Wednesday evening, Jan. 11. Among the principal numbers on his program will be the Paganini Concerto, "Poème" by Chausson, and the Introduction and Rondo by Vieuxtemps.

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TORONTO DECLARES EISTEDDFOD AWARDS

Brisk Contests in Choral Music—Leading Artists Visit City

TORONTO, CAN., Dec. 19.—The Toronto Eisteddfod made a big step forward this year in organizing a festival which began with competitions at the Toronto Central Technical School and concluded with a concert at Massey Hall, the largest art auditorium in the city.

The choral competitions were of a very high order, the singing of the school children being particularly good. The Toronto Welsh Male Choir, conducted by G. T. Harris, gave a good account of itself. "Awake the Harp" (Creation) was in the contest for church choirs, and Deer Park Presbyterian Church carried off first and Beech Avenue Methodist second honors.

In the chief choral competition there was some excellent singing. The test pieces were "Jesus, Friend of Sinners" (Grieg) and "Daybreak" (Broome). Victoria Presbyterian Church was first in this event, and Deer Park Presbyterian Church second.

The winners in other musical events were: Soprano solo, Miss Grady, Margaret Lewis; instrumental contest, Cyril A. Everett; tenor solo, Fred G. Rogers and John Williams; baritone solos, George Welsh and Lewis Edwards; boys' solos, Frank Skinner, Richard Price and Jack Biddle; girls' solos, Gwendolyn Margaret Derry and Florence Williams; children's violin solos, Edna Davis, Abe Steinberg and Carl April; contralto solos, Dorothy Banger and Jane Quilter; children's pianoforte solos, Cyril G. Ewert, Margaret Leslie, Dorothy Wilkes. A feature of the contest was the playing of six-year-old Neville J. W. Mould, who was given a special prize.

Ignaz Friedman, pianist, appeared at Massey Hall on Dec. 8 in a brilliant program, in which Brahms and Chopin

excerpts were prominent. He was warmly greeted, and recalls were numerous. The recital was under the local management of I. E. Suckling.

Carolina Lazzari, contralto, and Harold Bauer, pianist, were heard at Massey Hall in a joint recital on Nov. 30. The program was much appreciated, the singer delighting the audience as she had on previous occasions. She was recalled time and again. Harold Bauer, who had not appeared here for several seasons, played brilliantly. The accompaniments for Miss Lazzari were well played by Blanche Barbot.

The two performances given here by Anna Pavlova and her company were well attended. Mme. Pavlova has not lost any of the charm manifested here last season, and was well supported by the Russian Ballet and the orchestra.

The String Quartet of the Canadian Academy of Music gave an interesting concert, with Vera Barstow, violinist, as soloist. The concerted music, attractively played, comprised Mozart's Quintet in C and Mendelssohn's Quintet in B Flat, Op. 87. Miss Barstow was heard in the Chopin-Sarasate "Nocturne" in E Flat, Kreisler's arrangement of a Spanish Dance by Granados, and Saint-Saëns' "Ronde Capriccioso."

An interesting song recital was given at the Toronto Conservatory on Dec. 8 by Lillian E. Willcocks, who has a pleasant soprano voice of good carrying power.

Ada Rose has been appointed soprano soloist at St. Paul's Methodist Church, and Arthur Fisher bass soloist at the Church of the Redeemer.

A pleasing song recital was given at the Goodwin Studio Club's first meeting for the season.

W. J. B.

Veteran Piano Teacher of Mount Vernon, N. Y., Weds

MOUNT VERNON, N. Y., Dec. 20.—John Snyder, dean of piano teachers in this city, and seventy-one years old, was married to Phoebe Albrecht on Dec. 15. Mr. Snyder's first wife, who died about a year ago, was a sister of Miss Albrecht.

F. E. K.



Hulda Lashanska



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Social Leaders, Artists, Members of Patriotic Societies, and Noted Educators Aid Movement for Purity of Speech

Importance of Promoting Unity in Language Urged at Entertainment Under Auspices of National Association for American Speech—Dagmar Perkins Presents Striking Demonstration Before Large and Distinguished Audience—John C. Freund in Fine Address Declares English Has Gained in Vitality from United States—Dr. Blanche Norton on Speech Training—Marguerita Sylva Sings—Voice Training Scholarship Fund Benefits

WHAT Mr. Freund declared to have been one of the most charming, poetic and appealing performances he had ever witnessed in all his long experience of half a century in this country, was given at the Hotel Plaza on Wednesday evening of last week for the benefit of "the Voice Training Scholarship Fund," under the auspices of "the National Association for American Speech." It also gave Dagmar Perkins, who is the President of the Association, the opportunity to come into her own, before a large, distinguished and representative audience of the best social and educational elements in New York.

On the Council of the Association are the Hon. James M. Beck, Mrs. William Belknap, Mrs. Paul D. Cravath, Mrs. Daniel Guggenheim, Mrs. Otto Kahn, Mrs. Edward McKivkar, W. Forbes Morgan, Mrs. William Blair Perkins, Mrs. Oliver Harriman. Associated with them are Samuel Arthur King, director of speech at Bryn Mawr College, of which Miss Perkins is a graduate; Julia Arthur, Samuel Shipman, George Hazleton, Rachel Crothers, Hamlin Garland and James Metcalf.

The aim of the Association is to preserve the purity of American speech, for national unity and nature culture against foreign influence and native carelessness, and thus take the place in this country of the French Academy in France.

Dr. Blanche Norton Urges Need of Speech Training

The proceedings opened with an address by Dr. Blanche Norton on the significance of speech training. Mme. Norton stressed the importance of good speech training, in which she said, the nation was particularly lacking. She referred to the sad spectacle presented by many men, who had risen to eminence in the business, financial and even cultural world, who had something of value and importance to say and yet, whenever they got up to speak, felt with crushing force their inability to express logically and tersely what they had to say. Some had gone so far as to express their grief at their inability in this regard. They were able to lead great enterprises successfully, they were able to make money, but when it came to talking before an audience, they appeared wholly unable to give out the message which they felt they had.



Photo by E. F. Foley



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Personalities at the Entertainment Under the Auspices of the National Association for American Speech, at the Hotel Plaza, on Dec. 14—Dagmar Perkins, President of the Association; John C. Freund, Chief Speaker of the Evening, and Marguerita Sylva Who Contributed a Charming Group of Songs

Art Demonstrated in Fine Program

The next numbers were delivered by Miss Perkins, who as a *diseuse*, is unequalled on the stage to-day, with perhaps the single exception of Mme. Guilbert. She had, at the piano, Nell Hanks, who accompanied her with good taste and artistic appreciation, subordinating herself absolutely to the speaker, the effectiveness of whose work was thereby greatly enhanced. Miss Perkins' numbers included: "The Last Hour," by Brown-Kramer; "The Woodpecker," by Manley-Nevin; "The Bitterness of Love," by Sheel-Dunn, and "Fiddle-Dee-Dee," by Eugene Field-De Koven, which last number took the audience by storm and forced an encore.

She was followed by Florence A. Cobbett, who sang "Vale," by d'Arcy-Russell; "I Passed by Your Window," by Taylor-Brahe, and "The Weary Wisher," by Custance. Miss Cobbett gave these numbers very acceptably and received the recognition of the audience, though she was perceptibly nervous.

Three delightful short pieces followed by members of Miss Perkins' class of girls. They represented "Moods" by Mercedes De Acosta. "Joy" was presented by Gladys Rankine, "Memory" by Madalyn Nichols and "Brain Storm" by Mary Gellatly. These three girls by their beauty, their pretty and appropriate costumes, their charming manner, their sense of dramatic situation, showed very clearly the splendid work which Miss Perkins is doing.

The next number was "Mon Père me Veut Marier" by J. B. Wekerlin, an old dance song of the twelfth century, which was delightfully given in French by Miss Perkins, assisted by Norma Hume, Anita Browne, Rose Heller, Clementine Feder, Anna Abrams, Helen Barber, Mollie Diamond, Emily Stuhl, Rose L. Uhr, Eleanor Stark and Mary Whytlaw. The costumes of the chorus, which were particularly artistic were designed by Anita Browne. This was one of the most effective and charming numbers on the program. Miss Perkins has a very musical voice and what is unusual in an American, a French pronunciation which is perfect. She gave the chanson in a delightful

manner and was ably supported by the young ladies of her class. Enthusiastic applause greeted the finish of the number, the motive of which was "My father wishes me to be married, but oh, how faithful is my shepherd."

Following this, Miss Perkins gave "L'Enamourée" by de Benville-Hahn. This appealing song-poem, which tells of the beloved who lies dead dreaming beneath a tomb, displayed Miss Perkins' power of sentiment. The following number, "To You," by Reed-Rodenbeck, by Miss Perkins with Miss Hanks at the piano, closed the first part.

After an intermission, Miss Perkins, with Miss Hanks at the piano, and Archibald Sessions at the organ, gave a remarkable reading of Charles Dickens' "Gabriel Grub," set to music by H. Walmsley Little. This number held the audience virtually spellbound for nearly half an hour and displayed Miss Perkins' versatility, one of the most distinguishing marks of the true artist.

The next number, "An April Pastoral," by Austin Dobson, was charmingly given by Helen Bergovoy and Ruth Abrams. Then came "Le Jardinier et la Jardinière," by Minette Hirst-Hawley, given by Katherine Adams and John K. Triesalt. Presented, as it was, by a handsome young man and an exceedingly pretty girl, it made a strong appeal.

When the applause had died down, Miss Perkins briefly outlined the progress of the National Association for American Speech, thanked those who were present, described how the institution which she represents had grown from humble beginning, that it had enlisted the indorsement and support of some of the most prominent educators, public-spirited women and men in the country. She announced that in spite of the fact that it was the holiday season when people were not disposed to go out much, to patronize entertainments, the scholarship fund after paying expenses had been enriched to the extent of three thousand dollars. She made a pathetic reference to the wonderful assistance that she had received from her mother, Mrs. William Blair Perkins, who had supported her during the trying years of early efforts and also made a grateful reference to her

secretary, Elsie Norden. She also thanked the audience for the very generous reception given the work of her pupils.

Then in a few very generous and appropriate words, she introduced John C. Freund, the editor of MUSICAL AMERICA and President of The Musical Alliance of the United States, as the speaker of the evening and referred to the generous support which he had given to the Association.

Mr. Freund's Address

In the course of his address, Mr. Freund referred to his acquaintance with many great artists, foreign and American, whom he had known during the course of the last half century of his career in New York, which had naturally given him an opportunity not alone to criticize public performances and the work of individual artists, but to obtain a broadminded view of the cultural value of any performance of opera, of recital, of drama and with this standard in mind, he said that he scarcely remembered being present at a more charming, more poetic and appealing performance than the one which he had just witnessed. He reminded those present that the most significant feature of the evening's entertainment was not alone the wonderful talent, the versatility and artistic ability which had been exhibited by Miss Perkins but the really extraordinary presentation of the value of her work which had been made by her pupils, who were not professionals or training for a professional career, but as he characterized them, "your own children taken from your own ranks."

Then he related a number of humorous stories to illustrate the poor diction of singers, both professional and amateur.

[Continued on page 17]

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"Mr. Chamlee possesses them all; and in addition he sings with

artistic finish, and with sensitive reaction to the poetic and musical content of a wide range of songs."—*Cleveland Plain-Dealer*, Oct. 22, 1921.

"He has A VOICE OF BEAUTIFUL QUALITY, TENDER AND WARM, POSSESSING VAST, DRAMATIC RESOURCES. He sang Cadman's 'Call Me No More' and 'Memories' by Ganz with exquisite tonal investiture and dramatic intelligence, and of Leoncavallo's 'Matinata,' an encore, he made a glorious offering."—*Toledo Daily Blade*, Oct. 19, 1921.

"CHAMLEE A GREAT TENOR"

"CARUSO-LIKE SINGER OPENED FRITSCHY SERIES YESTERDAY.

"The Italian numbers brought out LUSCIOUS TONE, AND A WARM, SMOOTH, FLOWING LEGATO. The young singer seemed frankly pleased with his success with the audience, which recalled him a half dozen times following the 'M'Appari' from 'Marta.' Take Rudolph Ganz's 'Memories' as an example of his interpretative art. The song, which is big or little, according to the singer's ability to suggest memories, was richly burdened with meaning. Throughout the program there was a tendency to broaden and vitalize the more or less familiar music—a tendency fine to discern in an artist so near the beginning of his career."—*Kansas City Times*, Oct. 12, 1921.

"FAMOUS TENOR CHARMS CAPACITY CROWD WITH HIS VOICE HERE LAST NIGHT.

"Mario Chamlee, Tenor of the Metropolitan Opera Company, sang last night to an audience that filled the auditorium, and HE SANG STRAIGHT INTO THE HEARTS OF EVERYBODY PRESENT.

"Mr. Chamlee is a lyric tenor, of good stage presence, and, to use the hackneyed phrase, of pleasing personality. The critics have said, 'THE MANTLE OF CARUSO WILL FALL UPON YOUNG CHAMLEE,' and, from hearing him last night, it seems possible."—*Frankfort (Indiana) Morning Times*, Oct. 4, 1921.



As Mario in "Tosca"

"A young American tenor, a Californian, Mr. Mario Chamlee, gave the song recital. HE IS ALL HIS PRESS NOTICES CLAIM FOR HIM. In fact, his press notices, once you hear him, seem conservative,—almost cold and formal. HE HAS THE PHYSIQUE, THE VOICE. He is sure of himself. He has presence, and he has the gift of making selections that, from first to last, show not only the range and power of his voice, and its inimitable quality of tone, but that also have the elements that please the untrained in music.

"And as his notes trailed off into A GOLDEN THREAD OF SOUND, in 'Sleep, Then, Ah, Sleep,' one could not but think how wonderful it would be to be a weary child upon his knee, falling asleep in the deepening twilight of a summer eve, to the subdued, caressing melody of his voice."—*Topeka (Kansas) Daily Capitol*, Oct. 11, 1921.

"GREAT TENOR HAD SPLENDID AUDIENCE"

"Mr. Chamlee, LIKENED BY MORE THAN ONE NEW YORK CRITIC AT HIS DEBUT LAST WINTER TO CARUSO, sang a rich and varied program. The longer he sang, the more the auditors enjoyed it, and, after already having given three encores, Mr. Chamlee came back after his closing number and sang 'La Donna e mobile' from 'Rigoletto' by Verdi,—a familiar number, but entirely new from the way Mr. Chamlee sang it."—*Chanute (Kansas) Daily Tribune*, Oct. 15, 1921.

"SECOND CARUSO SURPASSES EXPECTATIONS IN RECITAL WEDNESDAY NIGHT."

"Delighting one of the largest audiences ever gathered,—Mr. Chamlee surpassed all expectations, which had been raised high, because of the persistent comparison of Chamlee's voice with that of Caruso. His VOICE IS RICH, VIBRANT, MELLOW, AND COLORFUL, and he uses it spontaneously and normally."—*Appleton (Wisconsin) Post-Crescent*, Oct. 6, 1921.

"Mario Chamlee, the young American tenor who is mounting rapidly to a place in the operatic constellation, made a romantic figure as Cavaradossi and sang with fine lyric fervor. Since he was heard here a year ago he has taken a vast stride in technique and in vocal capacity. His voice showed a fuller and more colorful tone and a greater ease in delivery. This growth of resource was evident in the first notes of 'Recondita Armonia,' tones clear, sweet, and virile withal. His reading of that aria and of 'E Lucevan le stelle' were received with enthusiastic ovations. He is proving himself a sterling artist equipped with a splendidly robust throat and a sympathetic appeal."—*San Francisco Chronicle*, Sept. 20, 1921.

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Voice Training Fund Benefits as Need for Purity of Speech Is Urged

[Continued from page 15]

One night at the Metropolitan, he said, toward the end of the first act, two ladies took the seats behind him. From their conversation, he said, he judged that they had no program. Presently a word that seemed familiar floated over the footlights. One of the ladies gasped and said: "My God, they must be singing in English!"

Anecdotes Point Need for Reform

Then he suggested that the audience accompany him on a little journey through the streets, into the stores, and homes, to hear English as she is spoken. The experiences of this journey, in department stores, hotels, among nurse girls on the street, at a summer hotel, in a big restaurant, provoked applause, ripples and waves of laughter as he went on.

"But," he said, "it might be objected that these people are foreigners or of the middle or lower class." So he suggested that they go among the better class, take stock of young America. This provoked a number of other humorous stories.

Then the journey took them to Congress in Washington, which, in turn, involved the telling of a number of stories to illustrate the poor diction as well as ungrammatical speech of our leading legislators.

Next the journey led overseas. "Can you wonder," said Mr. Freund, "that foreigners have a very peculiar idea of our language when Americans use all kinds of slang, which was utterly incomprehensible to them, even had they studied English?" In this connection, he said that it might be objected that they are trying to meet the issue by teaching English in the public schools. As a result of such teaching, he gave a number of instances, which provoked roars of laughter.

"It might be said," continued Mr. Freund, "that we should speak and pronounce English as the English do." So he asked them to accompany him to England. He called particular attention to the fact that England is full, like all the European countries, of dialects. The man from Yorkshire could not go to London and be understood and the Londoner could not go to Yorkshire and be understood, but in this country there are no dialects. Again he illustrated his point with a number of anecdotes and humorous stories, first to give an idea of the speech of the English common people and later of the educated ones, all of which, he said, brought him to the crux of the situation and the reason why people should support not only this movement but this beautiful and talented girl, who had risen amid a very welter of slang, bad grammar, mumbled words, mumbled speech, to bring about reform.

No Clear Thinking Without Clean Speech and Clear Diction

It was not merely a question of clear diction or as to whether our pronunciation or that of the English is the better, the more correct. It was not merely an aesthetic or a grammatical or a cultural question. It went deeper.

In the first place, there can be no clear thinking without grammatical speech and clean, clear diction. And without clear thinking you have a muddle-headed mob easily influenced and led by the demagogue and the Bolshevik.

One of the most serious and important things for Americans is to realize that for some time past a new language has been forming in this country—the American language—and as we are a more vital, a more energetic, a quicker thinking people than the English, this language has become distinct from and superior to the English of England, which has not had to face the problems we had in developing this country and so her language has largely stopped where it was a century ago. Ours is continually changing. We are continually forming new words, new expressions and it is being realized on the other side, for you will find in some of the hotels in Switzerland the sign: "English spoken and American understood." Then we have greatly simplified the spelling of English.

Finally, the time has come for our emancipation in the matter of language as we emancipated ourselves politically, industrially, and finally financially.

True, in our American speech, you will find a certain crudity, a Yankee drawl in

the speech of the New Englanders, a softness of speech in the South, a burr in the West, but there are no dialects in this country. The New Englander could go anywhere in the United States and be understood, which is more than the countryman can do in any other land the world over.

America Brings Vitality to English

Was it realized, continued Mr. Freund, that in spite of the vulgar, slangy, ungrammatical speech of the mass, of which he had given some instance, and for which the English, their press, their writers jeer at us, we have enormously enriched the English language not only with new words, but as the American mind is quicker than the English, with apt and colloquial metaphors. Our speech may be nasal at times, due to climate and the dryness of the air, but it is more simple, more direct, than the affected, languid tone of the English. English was arrested in its growth by the purists and grammarians and so it has remained just as it was in the days of Queen Anne.

What did all this lead to?

It led to this situation: We Americans have been forming a new language, more vital, more direct, more expressive, so that even with all the vulgarities, the mispronunciations, bad grammar and the rest of it, our American language is going to be the language of the future. How it continues to develop, how we speak it is going to have a great deal to do with human progress, for it should not be forgot that as a result of the great war, world power has passed to us, and let it also not be forgotten that the greatest number of civilized human beings on this earth to-day speak English and their number is being added to all the time.

That world power has passed to us is shown in the conference of the nations now being held in Washington, whereas, it used to be Vienna, Berlin, Paris. It is in Washington, D. C., that we see the great statesmen of the world coming together.

"So it is up to us," said Mr. Freund, "up to us Americans, especially as the language is still in process of formation to see to it that it shall meet the issue and express the ideas and ideals of democracy triumphant."

Our Duty to Advance Culture

It is up to us Americans, never mind what the sacrifice, never mind how many calls are made upon us, to show that we are not merely materialists, hunters for the dollar, but that we take a deep interest in the cultural influences, that we have a dollar as well as a heart for all those engaged in the professions—music, art, the drama, literature—and that above all, we have the brains to appreciate the tremendous influence that can be exerted by a new language which, while it is vital, while it is expressive, while it is a great advance on the past, at the same time, shall be grammatical, clean, free from vulgarity and above all, that the higher thinking minds shall make it and not the lowbrows.

For these reasons he pleaded, pleaded that they support this movement, led as it is by so devoted, highly gifted a crusader, this American Joan of Arc battling for a great cause. Thus we Americans, who already lead in material wealth, in invention, in the high character and industry of our citizens, will also lead in the cultural and spiritual influences and so aid the progress of the world and bring about something like good will among men on the earth—harmony—Peace.

Long-continued applause followed Mr. Freund as he left the platform.

Marguerita Sylva Gives Song Group

The concluding numbers on the program were furnished by Marguerita Sylva, well known opera singer, with Corinne Wollersen at the piano. Mme. Sylva contributed her services on account of her interest in the movement. Her numbers were "Souffrance" by Fontenaille, "Nana," "Night Wind" by Gaul, and Kramer's exquisitely beautiful "Faltering Dusk," all of which she rendered with such consummate artistry that though the hour was late and a large portion of the audience was anxious for the dance, she was recalled again and again, giving as encores a love song, a little Japanese idyll, which was very charming, and wound up with

the "Habañera" from "Carmen," which aroused the audience to enthusiasm.

After the chairs had been removed from the ballroom, the grand march was led by Mrs. Oliver Harriman, the noted social leader. The music for the evening had been donated to the Scholarship Fund through the courtesy of Mrs. Minette Hirst. Acknowledgment was also made of the receipt of scholarships from Daniel Guggenheim, Alexander Konta and Simon Guggenheim.

Marea Blackford was the chairman of the Committee of Ushers, which consisted of Esther Battreall, Jane Benson Harriette Bovard, Henrie Belk, Eulalie Chisholm, Marjorie Davie, Frances Fraser, Constance Humphrey, Mary Jackson, Eleanor Murray, Virginia Outerbridge, Margaret Tyler, Eleanor Warren, Mildred Warren, Hortense McLaughlin, Harriet Boyden, Alice Chester, Genevieve Maier and Elizabeth Taylor.

May Stoddard Yeomans was the chairman of the Committee for Programs, which consisted of Constance Banks, Lisenard Seabury, Etheldreda Seabury, Louise Lusk, Alice Dean, Louise Dean, Milicent Barnard, Cecile Simonds, Mary Noyes, Mary Moore, Grace Barton Cuyler, Olivia Sterner, Nina Chattillon, Susan Bowman Coppell, Elizabeth Merchant, Elizabeth Woodin, Helen Lowe Rice, Louise Trippie, Elinor C. Stewart, Carolyn Frances McCoon, Betty Strong, Dorothy Rose, Mary Anderson and Fay Lewisohn.

The young ladies were nearly all this season's debutantes. Probably no finer aggregation of youthful American loveliness has come together in a long time, which was no doubt due to their public spirit and their interest in a movement which will have far-reaching influence all over the country.

A number of the social leaders gave dinner parties at the Plaza in advance of the recital. Among the patrons, most of whom were present, were: Mrs. Charles C. Adams, Julia Arthur, Flora Autenreith, Hon. James M. Beck, Mrs. William Belknap, George Brokaw, Mrs. Paul D. Cravath, Mrs. Margaret M. Crumpacker, Major A. L. Dickerman, Mrs. George DeForest, H. B. Duane, Mrs. F. G.

Fischer, Edward F. Foley, John C. Freund, Robert M. Fulton, Mrs. E. F. Funk, Hon. James W. Gerard, Dr. Robert Good, Mrs. Robert Graves, Mr. and Mrs. Daniel Guggenheim, Simon Guggenheim, Mrs. Oliver Harriman, William S. Haskell, Howard Haviland, Mrs. William H. Hirst, Dr. Lester M. Hubby, Otto H. Kahn, Virginia Keyes, Alexander Konta, Mrs. Charles Lanier, Ralph W. Lickley, John J. Manning, Herman Metz, William C. Moore, W. Forbes Morgan, Judge W. K. M. Olcott, Mrs. Samuel D. Palmer, Mrs. William Blair Perkins, Mrs. Charles Pope, E. C. Potter, Helen Robert, Mrs. Alfred S. Rogers, Mrs. Charles S. Scribner, Samuel Shipman, Clara Spence, Mrs. Samuel Streit, Petros Tatanis, Mrs. James T. Terry, Mrs. John Jay Watson, Jr., Mrs. George D. Yeomans.

There were also present members of the Colony Club, Cosmopolitan Club, American Legion, Board of Education, Columbia and Barnard Universities, leading New York private schools, Mrs. Richard M. Chapman, president of the New York City Federation of Women's Clubs, representatives of the Y. M. C. A. and the Y. W. C. A., Rev. John F. Holmes of the Community Church, Dr. Karl Reiland, Dr. Alexander Lyons, Rabbi Joseph Silverman, representatives of the Young Men's Hebrew Association and the Young Women's Hebrew Association, Howard Kyle of the Actors' Fidelity League, Charles D. Coburn, Mrs. Otis Skinner, Mrs. Arthur Hawley Scribner, delegates from Mme. Reiffel's School, Miss MacIntyre's French Home School, representatives of the Colonial Dames, International Child Welfare organization, the Packer Institute and many other patriotic societies.

Special mention has been given in this article to the young ladies, nearly all debutantes this season, who worked so enthusiastically as ushers and as sellers of programs to make the event a success, for the reason that while the young members of the upper social set, as it is known, have always been ready to assist any worthy charitable enterprise, this is probably the first time that they ever interested themselves with enthusiasm in a purely cultural and educational movement.

INITIATE MUSIC CAMPAIGN

Philadelphia Organizations Plan to Extend Activities

PHILADELPHIA, Dec. 20.—A movement for a local Music Week was launched by the Art Alliance at a meeting held at the latter organization's clubhouse in Rittenhouse Square on Dec. 14. John F. Braun, president of the Alliance, well known locally as tenor soloist and as business man, presided. Delegates were sent by the leading organizations of the city. The local music situation was discussed, and it was decided to concentrate the movement for more music in the homes of Philadelphia.

In addition to encouraging the development of talent within the family, the city's leading musical organizations will be featured in public musical events, and the development of a chorus of impressive size accompanied by a great orchestra is planned. Series of lectures on musical subjects have been suggested, and there will probably be an "Everybody Go to a Concert" Week established. As a climax to the program, the Music Week will be given.

The organizations represented at the conference included the Academy of Music Corporation, Chester County Recreation Department, Choral Union of Philadelphia County, the Music Clubs of the University of Pennsylvania, Fortnightly Club, the Girard College Band, the Manuscript Music Society, Matinée Musical Club, the Mendelssohn Club, the Philadelphia Operatic Society, the Orpheus Club, the Philadelphia Music Club, the Philadelphia Orchestra, the Settlement Music School, the South Philadelphia Music Teachers' Alliance, the Symphony Club, the Temple University Music School, the Treble Clef Club and the United Singers of Philadelphia.

W. R. M.

French-American Quartet in New York Program with Schmitz

The first of a series of four afternoon concerts in private houses by the French-American String Quartet took place on Dec. 16, with E. Robert Schmitz, pianist, as soloist, at the home of Mrs. John Henry Hammond, East 91st Street. The program opened with the beautiful Ravel quartet. The players gave a plastic reading of the work, the grace and delicacy of the early movements contrasting vividly with the crashing sweep of the finale.

Mr. Schmitz's excellent technical equipment was displayed in "Jeux d'Eau" of Ravel, and "Clair de Lune," "Toccata" and "Arabesque" of Debussy, the last-named being an encore-piece. Mr. Schmitz is a skilful interpreter of Debussy, Ravel and other modern composers, and gives genuine delight to the lovers of this type of piano literature. César Franck's only quintet for piano and strings closed the program. In this Mr. Schmitz exercised commendable restraint and there was delightful blending of the strings and piano. D. L.

BEL CANTO MUSICALE

Members of Society Hear Barbara Maurel and the Presselles

The Bel Canto Musical Society, Mrs. Charles G. Braxmar, president; Lazar S. Samoiloff, founder and musical director, gave its second Afternoon of Music and Dance on Dec. 10 at the Waldorf-Astoria. The purpose of the Society is to help needy music-students and to advance American music and musicians. On this program the artists were Barbara Maurel, mezzo-soprano, and Rose and Charlotte Presselle, pianists. Miss Maurel, whose fine voice and clear enunciation made her singing a delight, had as her announced numbers "Lungi dal caro bene," by Secchi; Sibella's "Villanella" and Reynaldo Hahn's "Si mes vers avaient des ailes," with Anne Wolcott at the piano; and Frank H. Grey's songs, "Last Year" and "Mammy Dear," with the composer playing the accompaniments. She had to give several extras.

The Presselle sisters contributed a group of two-piano numbers in which they showed excellent ensemble qualities. They are well equipped both as technicians and as interpreters. The guest of honor at the musicale was Beniamino Gigli, tenor of the Metropolitan Opera Company. Many prominent musical personages were in the audience.

Announce Singers for Martin Première

Singers who will be heard in the first performance of Easthope Martin's "The Mountebanks" are Martha Phillips, soprano; Rose Bryant, contralto; Lambert Murphy, tenor, and Fred Patton, bass. Mr. Martin is rehearsing the singers for their appearance at "The Bohemians" fifteenth anniversary, on Dec. 26. The orchestra will be under the direction of Sam Franko.

LUELLA MELUIS

Coloratura Soprano

The Latest Sensation in the Musical World

Golden Voice
Gracious Presence
Impeccable Intonation

Scores Great Success on the Occasion of Her Appleton, Chicago and New York and Brooklyn Concerts—Receives Laudatory Comments and Unanimous Praise—Enthusiastic Audience Demands Encores

Mme. Meluis has a gracious presence and a voice that would shame the nightingale. Here is an astonishing voice of the kind that comes once in a generation. She is unquestionably the most sensational American singer in many seasons.

H. Z. TORRES, *New York Commercial*.

As a singer Mme. Meluis is sure of herself. She sings with such ease that her tone comes without effort. She executes her florid music in full voice, as did Mme. Tetrazzini.

PAUL MORRIS,
Evening Telegram.

Mme. Meluis has a voice and can sing. The voice of this singer is really golden. And it is of a liquid gold that was created for the graces of florid singing. She has a most facile execution, an uncommonly good trill, a descending chromatic scale that equals Tetrazzini's.

PITTS SANBORN, in *Evening Globe*.

Mme. Meluis has everything to commend her—youth, beauty, personal charm and a voice of exquisite sweetness.

RUTH DIMMICK,
Morning Telegraph.



CHICAGO DAILY TRIBUNE, NOV. 9, 1921.

Luella Meluis Is Heard in New and Charming Program

BY EDWARD MOORE.

LUELLA MELUIS, one of the season's surprises when she sang here two weeks ago, returned for another recital last night at Orchestra Hall, confirming and rather lightening the first impression.

She is something to hear, capable of creating her own atmosphere, which is not in the least like what was out in the street last night. A coloratura of such accuracy that it is a joy to hear her, she is also an exquisite singer of songs. One would travel quite a course before he heard anything more charming than the way she sang the "Serenade" by Richard Strauss, and "Nature's Holiday," by her accompanist Richard Hageman.

And, by the way, these ears have heard many good accompanists in the course of years, but last night they heard one as far ahead of most of the others as Mme. Meluis is ahead of most coloraturas. Mr. Hageman has the art of making accompaniments as imaginative as though they were solos, and, at the same time, keeping them fun.

CHICAGO EVENING AMERICAN, NOV. 9, 1921.

LUELLA MELUIS SCORES IN 20 RECITAL

BY HERMAN DEVRIES.

Mme. Luella Meluis' second recital at Orchestra Hall on Tuesday night was a brilliant repetition of her recital into the musical life of Chicago after her absence abroad.

It is seldom given to a critic to hear cantilena as pure, a tone as silkily smooth and caressing, a style as distinguished, legato sustained without effort; so that the andante in the Puritani aria, combining all this, was a veritable enchantment. It was singing at its more than best—perfect in its way, classic yet entirely interesting.

Then in the allegro came an exhibition of equally faultless coloratura technique, a trill as fleet as that of Heifetz runs rapid, accurate, limpid, musically lovely—cascades of delicate, charming quality.

Her second coloratura aria was the Benedict arrangement of "La Capinera," after which applause was so vehement that Mme. Meluis repeated the interpolated cadenza.

By the way, this cadenza seemed to us strangely familiar, and I thought I recognized the "Lucia" mad scene cadenza used by Melba, Marmon, Galli-Curci and Tutti Quattri. Mme. Meluis has every reason to be thoroughly gratified at her success—a success legitimate and deserved.

Arturo Bonucci, a very young and quite gifted violoncellist, gave generously of his talents, and I enjoyed his warm, vibrating, caressing quality of his tone.

His powers of expression abounded in a reliable and was

LUELLA MELUIS SCORES A TRIUMPH AS SOLOIST WITH THE MUNDELL CHORAL CLUB, BROOKLYN ACADEMY OF MUSIC

Luella Meluis, coloratura soprano, made an inevitable impression upon her listeners, who considered her voice to be individual in sweetness and bell-like quality of tone, with a certain sympathy which does not usually go with coloratura work.

In the solos, "Bell Song," from Lakme, "Thou Charming Bird," "La Capinera," with flute obbligato; "Fiocca la Neve," by Cimara; "Comment disaient Ils," by Liszt, and "Serenade," by Strauss, Mme. Meluis received enthusiastic comment.

Brooklyn Daily Eagle, Dec. 14, 1921.

Soloist, North Shore Music Festival, Opening Night, Evanston, Ill., May 25, 1922

JULES DAIBER (EXCLUSIVE MANAGEMENT) Aeolian Hall

New York City

BRISK MUSIC WEEK FOR PORTLAND, ORE.

Churches, Clubs, Stores and Schools Join in Crowded Celebration

PORTLAND, ORE., Dec. 17.—Portland's first Music Week, from Nov. 27 to Dec. 4, was highly successful. A program, estimated to have comprised more than 500 individual concerts and other events, helped thousands of persons in Portland to gain an increased knowledge of the better class of music. Practically all of Portland's musicians had a share in the celebration, and the musical clubs and like organizations worked vigorously for

the success of the movement. Programs were given in stores, industrial plants, hospitals, moving-picture houses, clubs, churches, schools, hotels, private homes and studios. Sponsored by the Portland Community Service, the preparations for the week were in charge of a general committee, with Leslie Cranbourne, of the Y. M. C. A., as chairman, working with John C. Henderson, executive secretary of the Portland Community Service.

For Better Music

In an official proclamation issued by Mayor George L. Baker, all persons were urged to co-operate in the movement, which had for its purpose, he pointed out, the introduction of more and better music into everyday life. The honorary committee was headed by Governor Olcott, who also was honorary chairman of the music week committee. Other members of the general committee, each a chairman of a sub-committee, were: L. S. Pilcher, Rev. Edward Constant, Ralph McAfee, George Hotchkiss Street, G. F. Johnson, B. F. Boynton, A. B. Gottschalk, Mrs. Fran O. Northup, J. W. Palmer, Mrs. W. H. Bathgate, Mrs. Norman Christie, Mrs. A. R. Mattingly, Frederick W. Goodrich, Charles E. Couch, Elmer E. Pettingill, J. H. Dundore, E. C. Culbertson, Paul Noble, Hal White, M. P. Brennan, Miss Anna Mulheron, Miss Eileen Brong, William H. Boyer, John Clair Montieth, and Evelyn McFarland McGlusky.

To those who could not be in Portland for the week, the Portland Telegram gave a series of radio concerts every evening under the supervision of L. S. Pilcher, community service organizer, assisted by Mrs. Pilcher. Musicians who gave these radio concerts were: Mrs. Mischa Pelz, May Dearborn Schwab, George Hotchkiss Street, Kathryn Chrysler Street, Rex Underwood, Mrs. Jane Thatcher, Francis Richter, Paul Bathe, John J. Abbott, Jane Burns Albert, John Clair Montieth, Paul Gelvin, the First Presbyterian Church Quartet, including Otto Wedemeyer, leader; Blanche Williams Segersten, Mary Willie and Alfred Young; the Rivoli Theater Orchestra, conducted by Salvatore Santaelle; Cora Rogers Dudley, Dr. P. O. Riley, Telephone Male Quartet, Telephone Mixed Quartet, Telephone Orchestra, Westminster Church Quartet, comprising J. Hutchinson, leader; Jane Burns Albert, Mrs. Palmer Fales, J. P. Mulder and Dom Zan; the Police Quartet, White Temple Quartet, composed of Phyllis Wolfe, Reatha Fowler Miller, Granville Morgan and Samuel Eddy.

Services in the Churches

The first day of Music Week was observed by practically all churches with special services in the morning and evening, the pastors choosing themes pertaining to music. Among the more elaborate sacred programs was the one given at the First Presbyterian Church, where a cantata by Maunders was sung under the baton of O. P. Wedemeyer. The Oregon Chapter of the American Guild of Organists presented Fred A. Brainerd, Milly Perryn, C. Canfield and Margaret Lamberson in a recital at the White Temple. A program was given at the Public Auditorium by the Portland Oratorio Society, Joseph A. Finley conducting. Robert Louis Barron, violinist; Harold W. Moore, bass, and Frederick W. Goodrich, organist, assisted. Vocal and instrumental numbers were furnished by the Ellison-White Conservatory for vespers services at the Young Women's and Young Men's Christian Associations.

Concerts at the leading stores and industrial plants with community singing by the employees during the noon hour were featured on Monday, and three band concerts were on the evening schedule. The Royal Rosarian Band, conducted by Clarence H. Cook, gave a concert at the Washington High School with Wayland Cornish, 'cellist, assisting. Mrs. Lou Gray led the community singing. The Elks' Band, conducted by F. A. Seiberling, appeared at the Lincoln High School Auditorium. Bernice Nathison Bailey assisted with violin selections, and the community singing was led by O. A. Schultz. At the Municipal Auditorium the 59th Regimental Band of Vancouver, Wash., with Clark B. Price as conductor, gave an attractive program. The assisting artists were Mrs. Vernon Wessler (Goldie Peterson), soprano, and George Natason, baritone. Mayme Helen Flynn was piano accompanist. The Portland Flute Club, assisted by Jeannette Boyer Xanten, soprano; Harold Bayley, violin; Ted Bacon, viola, and Mordaint Good-nough, piano, gave a delightful concert

at the Y. M. A. Auditorium. A flute quartet, Scherzino in F, Op. 25, No. 1, composed for the occasion by Francis Richter, Portland's blind musician, was admirably played by Icilio Miccoli, H. G. Knight, F. V. Badollet and R. E. Millard.

An invitation concert was given at the Hotel Multnomah by the Orpheus Club, under the direction of W. M. Wilder, on Tuesday. May Dearborn Schwab, soprano, assisted.

Programs in the Schools

Programs for all public and private schools were the interesting events for Wednesday, although all the week the schools took an active part with assembly singing and orchestral concerts. The Society of Oregon Composers sponsored a concert on Wednesday evening in Library Hall, when the program comprised music composed and interpreted by Oregon musicians. This concert was in the nature of a memorial to Tom Dodson and Dr. Z. M. Parvin. Those taking part were: Lena W. Chambers, Alexander Hull, F. W. Goodrich, Mrs. Frankie Walker, Mary Evelyn Calbreath, Emil Enna, Stewart Wendall Tully, Jean McKercher, Katherin Glen Kerry, Lucien E. Becker, Annabella Wagstaff and Kathryn L. Johnson.

Musical programs were given in various parts of the city on Thursday, under the auspices of the Portland Parent Teachers' Association. One of the principal events of the week was a concert given in the Municipal Auditorium on Friday night by the Portland Symphony, conducted by Carl Denton. The concert was under the auspices of the Business Women's Club. Dr. Estelle Ford Warner acted as chairman of arrangements, assisted by Mrs. Donald Spencer, manager of the orchestra.

The churches again featured special programs on Sunday, Dec. 4. Joseph Bonnet, French organist, appeared in recital that day at the Sunnyside Congregational Church before a large audience. At the Municipal Auditorium the Jefferson High School Glee Club of 250 voices, conducted by George Wilbur Reed, gave a concert. The soloists were Beulah Blackwell, violinist; William Bone, organist, and Martin Wigton, baritone. Lauretta Blackwell, Alice Freeland and William Duncan Allen were the accompanists.

I. C.

Three-Day Program in Richmond, Ind.

RICHMOND, IND., Dec. 17.—Leading musicians of the city contributed to a three-day musical entertainment, given by the Kiwanis Club last week under the direction of Harry Frankel. The vocal soloists who appeared were Samuel Larton, head of the music school of Earlham College, Barton Evans, Frank Funk, George Hodge, Clyde Gardener and a large chorus made up of leading businessmen. Clarence E. Maddy, conductor of the Richmond Symphony and supervisor of music, Ray Weisbrod, head of a leading music house and secretary of the club, and Roland Nusbaum, were the instrumentalists. Mrs. W. E. Morrey conducted the orchestra.

E. G. W.

Frances Alda, Casini and Flint in Nashville Program

NASHVILLE, TENN., Dec. 19.—Frances Alda, who appeared here recently in recital, assisted by Gutia Casini, 'cellist, and Theodore Flint, pianist, was in fine voice, and received an ovation. Her music included such unfamiliar themes as the air from Isouard's "Jeannot et Colin," Fouldrain's "Norwegian Song" and Maxwell's "The Singer." Especially beautiful was her legato in Cesar Franck's "Panis Angelicus" and five encores were given. Popper's Tarantelle and Casini's own arrangement of Sarasate's "Gypsy Songs" were brilliantly played by the 'cellist, and Theodore Flint gave with authority the Sibelius Romance and a Debussy Prelude.

Kiwanis Club of Huntington Sings in Catlettsburg

CATLETTSBURG, KY., Dec. 17.—The Kiwanis Male Chorus of Huntington, conducted by Edwin M. Steckel and with Helen Tufts-Laughon as accompanist, gave a concert at the Methodist Church under the auspices of the Music Club. Assisting artists were Mrs. A. I. Marple, soprano, and Lewis Gilmore, baritone. The choral program was chosen from the works of Verdi, Offenbach and modern composers.

Lucy Gates to Give

First N. Y. Recital

at End of February



Lucy Gates, Soprano

Lucy Gates, soprano, will give a recital in New York on the afternoon of Feb. 28. Miss Gates' name is familiar to the New York public not only through reports of her successes in opera in Germany before the war but through many appearances in the city. Of all the appearances made by Miss Gates in New York since she came as a war refugee from Germany, none has been in recital. She took part in productions of the Society of American Singers a couple of seasons ago, and she has several times been heard as soloist with the New York Philharmonic Orchestra and the New York Symphony. Miss Gates stands almost alone among sopranos of metropolitan reputation in not having hitherto given a recital in the city.

New Wichita Symphony Begins Career

WICHITA, KAN., Dec. 17.—The new Wichita Symphony, organized among the members of the various local theater orchestras, as well as amateurs and teachers, made its first public appearance, under the conductorship of P. Hans Flath, at the Forum on Dec. 11 to raise funds for the families of the two policemen recently shot in the course of their duty. The orchestra consists of about forty members, and it is the hope of its promoters and friends that it may grow into a prosperous permanent organization.

T. L. K.

May Peterson Heard in Home Town

OSHKOSH, WIS., Dec. 17.—An audience of her own people took May Peterson, soprano of the Metropolitan Opera Company, to its collective heart when she gave a recital at the Opera House under the auspices of the Oshkosh Music Club. She had seventeen items in her program which ranged from Handel, Beethoven and Bach to Debussy, Reger, Strauss and the Americans, Winter Watts and Thurlow Lieurance. Besides these she gave thirteen extras, six repetitions of listed numbers and six other songs. Clarence E. Shepard was at the piano. Every seat in the house was filled, and nearly 100 seats were placed on the stage. Following the recital, Miss Peterson held an informal reception on the stage to greet the friends who have watched her career with interest from its inception.

Seven concerts in ten days was the record made by Ernest Hutcheson on the tour from which he returned to New York on Dec. 15. Following his appearance in Detroit with the symphony orchestra, he was heard in Baltimore with the Philadelphia Orchestra.

HEMPEL

Coenraad V. Bos, Pianist
Louis P. Fritze, Flutist

Management of Frieda Hempel
164 Madison Avenue New York

PRAISE—

What is it?

Read the notices of



JOHN BARNES WELLS

in his recent concerts.

"He is both a master of trifles and no trifle with the masters."

William H. Haskell
in the
Albany Knickerbocker Press
Dec. 9, 1921

ALBANY EVENING JOURNAL, Dec. 9, 1921:

"John Barnes Wells is a supreme favorite with the concert goers of Albany and his many selections were greatly enjoyed."

"His group of old English songs was faultlessly rendered. His group of French songs was delightfully given. 'L'heure Silencieuse,' by Victor Staub, was a perfect gem of a song."

"His final group consisted of six numbers, three of which were his own composition. With these songs he captured his audience and he was obliged to respond to six or seven encores. Mr. Wells is one of the most gifted and popular tenors on the concert stage and his return to Albany will be awaited with pleasure."

William H. Haskell in the KNICKERBOCKER PRESS, Albany, N. Y., Dec. 9, 1921:

"Mr. Wells' program divided into 'Songs Some People Like' and 'Songs Everybody Enjoys.' This means that this fine, sweet and artistically used voice can charm one with the art of Handel's 'Where'er You Walk'; can hush one to silent appreciation by his 'L'heure Silencieuse' of Staub and can inspire one with the martial quality of Florence Aylward's 'A Khaki Lad.' This is the man who has made the finer songs his own; who radiates his musical understanding and his vocal intelligence."

"The John Barnes Wells of the nonsense songs composed and worded by himself; the droll comedian who can raise these trifles to the estate of an art, and who can place Handel and humor side by side with no incongruity. Mr. Wells sang several of these ditties with rare unctious and spirit. He is both a master of trifles and no trifle with the masters."

UTICA DAILY PRESS, Dec. 1, 1921: "Mr. Wells opened the program with a group of four English songs, 'Love Me or Love Me Not,' 'Nina,' 'Mary of Allendale' and 'The Sailor's Life.' In response to the demand for more, a point of view typical of every individual and every audience that comes under the spell of Mr. Wells' voice, he gave 'Mammy's Song.'"

"Mr. Wells followed Miss Kelley with four songs widely different in character and followed by two responses to encores. Perhaps the 'Song from Omar Khayyam' was the finest of these, indeed of Mr. Wells' entire contribution to the program. That he is a master of the dramatic thought-stirring type of song, as well as of the charming, lighter style, there can be no doubt. But, always, John Barnes Wells sings not to critics, not to society folk, who are in his audience, because it is the thing to be there, but to folks, people, music-hungry men and women, who want to be lifted out of themselves for a space and who want the 'words as well as the tune.' Both words and tune he gives them in a voice that rests and delights."

Address: 319 W 95
New York

EDITH

"Miss Mason completely captivated her audience last night. She sings magnificently."—Paul Bloomfield Zeisler, *Chicago Herald and Examiner*, Nov. 17, 1921.

"One of the rarest lyric sopranos known to the modern opera stage."—Herman Devries, *Chicago Evening American*.

"Naturally endowed with one of the most beautiful lyric sopranos."—Maurice Rosenfeld, *Chicago Daily News*.



Edith Mason as "Cio-Cio-San" in "Madama Butterfly," in which rôle she made her début with the CHICAGO OPERA ASSOCIATION, Wednesday evening, November 16, 1921.

MASON

"It was lovely singing and the public gave her a long-continued demonstration."—Karleton Hackett, *Chicago Evening Post*.

"There is reason for joy among all opera appreciators that Edith Mason is now a member of the Chicago company."—Paul R. Martin, *Chicago Journal of Commerce*.

"Never in my memory has there been a lyric voice of such lovely purity nor coupled with such an ability for lovely expression."—Edward C. Moore, *Chicago Sunday Tribune*, Nov. 20, 1921.

"In Miss Mason we now have a NATIVE LYRIC SOPRANO WHO CAN CHALLENGE EVERY FOREIGN IMPORTATION AND EQUAL THEM ON THEIR OWN GROUND. After hearing her I am not in the least surprised at how the critics of Paris searched their souls for adjectives to describe her when she sang in that city. NEVER IN MY MEMORY HAS THERE BEEN A LYRIC VOICE OF SUCH LOVELY PURITY nor coupled with such an ability for lovely expression. If Miss Mason chose to sing scales in public, they would probably be the finest scales on record. But with her expressive face and expressive voice she captures and projects moods that are so certain as sunlight and shadow."—Edward C. Moore, *Chicago Sunday Tribune*.

"Never in my life have I witnessed an operatic performance more completely perfect than the 'Butterfly' of last night. It was WONDERFUL! A PERFORMANCE WITHOUT A SINGLE FLAW. Another throb of pride came with the great and legitimate success of Edith Mason, ONE OF THE RAREST LYRIC SOPRANOS KNOWN TO THE MODERN OPERA STAGE. A veritable storm, a prolonged ovation brought Miss Mason before the curtain times without number. The voice of Miss Mason seemed more beautiful than it has ever sounded. The timbre was of heart-searching purity, with the purity of a pearl, the clarity of moonlight, colored with utmost refinement, finesse and sensitiveness. She played it, too, with grace, simplicity and pathos."—Herman Devries, *Chicago Evening American*.

"Miss Mason's performance was remarkable in more ways than one. There is depth of richness in Miss Mason's voice. If ever the well-known 'Un bel di' (One Fine Day), was sung with true artistic effect, with perfect ease and with all the expression of half doubtful hope that filled the heart of the longing little Butterfly, it was when Miss Mason delivered this splendid aria. Dramatic as it was, but not declamatory; tender, glowing with color and working to a brilliant climax when on the highest note in the score the singer's voice rang as true as a silver trumpet. THERE IS REASON FOR JOY AMONG ALL OPERA APPRECIATORS THAT EDITH MASON IS NOW A MEMBER OF THE CHICAGO COMPANY."—Paul R. Martin, *Chicago Journal of Commerce*.

THERE HAS BEEN NO SCENE COMPARABLE TO THE END OF THE SECOND ACT SINCE THE SATURDAY AFTERNOON THAT GALLI-CURCI MADE HER DEBUT FOUR YEARS AGO!—Edward C. Moore, *Chicago Tribune*.

"THERE HAS BEEN NO SCENE COMPARABLE TO THE END OF THE SECOND ACT SINCE THE SATURDAY AFTERNOON THAT GALLI-CURCI made her debut four years ago. Her voice is entrancingly lovely all the way up and down its full range, which means both extraordinary gifts by nature and acquisitions by study and development. This beautiful voice has been made an instrument to project emotion. Miss Mason transmits smiles and tears, gayety and tragic disillusionment, and you are never in the slightest doubt as to which one is meant. For some time she has been a sensation abroad."—Edward C. Moore, *Chicago Tribune*.

"Miss Mason made her debut with the company in this trying part and made a pronounced success. Mr. Polacco will have to adopt strenuous means to educate our public as to the proprieties of applause. Last evening, for example, they nearly destroyed the effect of Mme. Mason's entrance by the cordiality with which they welcomed her as soon as she came into view. This entrance is very effective musically for a singer who can cope with its difficulties and MME. MASON NOT ONLY CAN SING THE LONG-SUSTAINED PHRASES BEAUTIFULLY, BUT CLOSE ON THAT HIGH D FLAT WHICH SO FEW HAVE THE COURAGE TO ATTEMPT. MME. MASON GAVE A REMARKABLY FINE PERFORMANCE. In tonal variety, observance of the

directions of the score and interpretative freedom without disregarding the rhythmic values it was altogether unusual. She has had a music routine which has given her a certainty in technique that is most grateful. HER VOCAL CONTROL WAS EXCELLENT. IT WAS LOVELY SINGING AND THE PUBLIC GAVE HER A LONG-CONTINUED DEMONSTRATION."—Karleton Hackett, *Chicago Evening Post*.

"MISS MASON COMPLETELY CAPTIVATED HER AUDIENCE LAST NIGHT. SHE SINGS MAGNIFICENTLY. Her voice is bell-like in quality, it is highly burnished and has a smooth yellow sheen."—Paul Bloomfield Zeisler, *Chicago Herald and Examiner*.

"Miss Mason's vocal exposition was in itself perfect, both as to tone production and to style. Naturally endowed with one of the MOST BEAUTIFUL LYRIC SOPRANOS, she has refined and polished it like an exquisite gem, so that every fact sparkles with resplendent color and fine. Every inflection of the text has its fitting shade and tone. From her very first entrance, when she reached high D flat and held this note with great clarity and brilliance, we had a conclusive indication of what the rest of the performance would be. She was recalled a dozen times after the second act and scored a veritable triumph."—Maurice Rosenfeld, *Chicago Daily News*.

MANAGEMENT: **WOLFSOHN MUSICAL BUREAU** 8 EAST 34th ST., NEW YORK

Survey of Brooklyn's Week

By W. R. McADAM, Brooklyn Representative of Musical America, 1305 Park Place.
Tel. 1615 Decatur.

THE Morning Choral Club of Brooklyn, under the leadership of Herbert Stavelly Sammond, gave its first private concert of the season at the Academy of Music, Brooklyn, on the evening of Dec. 15. This unique women's organization is now beginning its third season and, judging from the large, enthusiastic audience, it promises to be a real factor in the musical life of Brooklyn. Assisting the chorus were Minabel Hunt, accompanist; Frederick Baer, baritone; Willard I. Nevins, organist, and Eugenio Pirani, composer-pianist.

In a varied and interesting program, the club showed the results of Mr. Sammond's careful training and leadership. With a splendid balance and blending of voices, every number was effectively rendered. Incidental solos were sung by Hazel Bouton, Mrs. R. G. Mason and Irene Coxon.

A feature among the club numbers was "The Bells," a first-time production, written to Poe's poem with the composer, Mr. Pirani, at the piano. The number evoked appreciative applause.

Two well chosen groups were sung most delightfully by Frederick Baer, a young baritone new to Brooklyn audi-

ences. His voice is one of natural beauty and power and of exceptional range. He showed an organ well trained and gave his numbers with artistic taste and intelligence. "The Prince and the Maiden," by Kurt Schindler and Deems Taylor, based on a Russian legend, with Minabel Hunt at the piano, and Willard I. Nevins at the organ, concluded the musical part of the evening.

Sir Edward Elgar's oratorio, "The Light of Life," was given Sunday afternoon, Dec. 18, at the St. James Episcopal Church, to the usual large audience. This makes the fourth in the twelfth series of oratorios, given under the direction of William C. Bridgman, the organist and choirmaster. The soloists assisting the choir were Edith Baxter Harper, soprano; Amy Ellerman, contralto; Henry Moeller, tenor, and Edwin Swain, baritone. In the face of the difficulties the work presents, not only to the soloists, but also the choir, it was very effectively sung. For six years these oratorios have been given, to ever increasing audiences, until they are now a distinct feature of music in Brooklyn. Efforts are made to secure the best possible church singers in Greater New York.

HADLEY WORK SUNG TO PHILADELPHIANS

Stokowski's Forces in First of Series Designed for Children

PHILADELPHIA, Dec. 19.—The first performance of a cantata by Henry Hadley, and the children's concert given by the Philadelphia Orchestra, were among the leading musical events of the week. Another feature was the performance of two instrumental quartets composed by James Raymond Duane of Philadelphia.

Mr. Hadley's new work, a Christmas cantata, "Prophecy and Fulfillment," was performed for the first time on Thursday and Friday mornings, under the baton of the composer, by the Strawbridge and Clothier Chorus, and again this morning, with Dr. Herbert Tily, leader of the choir, as conductor.

The opening chorus ends with a majestic fugue, and the finale is a massive "Gloria" for full choir and soloists. The score contains numerous interesting themes, including the narrative "When from the East the Wise Men Came," to which there is a surging, uneven rhythm suggesting the movement of the camels across the desert; another impressive narrative, "While Shepherds Watched Their Flocks by Night"; a lullaby, "Hush, My Dear, Lie Still and Slumber," and a lyrical interlude, "Of the Father's Love Begotten." The soloists for the premiere were Inez Barbour (Mrs. Henry Hadley), soprano; Mary Comerford, contralto, and John Owens, tenor. Elsa Lyons Cook was the soprano for the other performance. William G. Thunder and Agnes Clune Quinlan were accompanists, and there was also an instrumental choir of trumpets, French horns, oboes, trombones and tympani.

This choir has given original works by Victor Herbert, Carl Busch and other composers at its public concerts; but this is the first time that it has gone beyond the customary carols and chorales for its morning programs in the store the fortnight before Christmas.

The children's concert, the first of a series, was given on Wednesday at the Academy of Music. The audience filled the hall. It was distinctly a children's day. Adults unaccompanied by children could not get into the hall for love or money. Leopold Stokowski, in addition to his duties as conductor, explained the various features of the program, and

the members of the orchestra gave of their best. The Prelude to "Carmen," Strauss' "Blue Danube Waltz," and the "Ride of the Valkyries" were the chief instrumental numbers, and there were in addition several pieces in which members of the band revealed their ability as soloists. Thaddeus Rich played the Air for the G string; Michel Penha, the chief 'cellist, was heard in Dvorak's "Waldesruhe," and Romain Verney, viola, and Anton Torello, contrabass, also contributed appropriate solos.

This series, designed for the musical education of the children, is being sponsored by the several women's committees of the Orchestra Association; a Citizen's Committee, of which Mrs. Frederic Rosengarten is chairman; the Matinée Musical Club, Mrs. Frederick W. Abbott, chairman; the Board of Education, through Dr. Edwin C. Groome, superintendent of schools, and Dr. Enoch Pearson, director of music; the State Department of Education, Dr. Hollis Dann, music director; the Civic Club, the Philomusical Club, the Pennsylvania Federation of Music Clubs and the Philadelphia Association of Settlements.

The instrumental quartets by Mr. Duane, "Extase" and "Claire de Lune," were the feature of the Tuesday afternoon program of the Matinée Musical Club. They were played by Dorothy Johnston Baseler, harp; Florence Haenle, violin; Marie Brehm, 'cello, and Mr. Duane at the organ. Another feature was Handel's "Joy to the World," played by a harp ensemble, including Mrs. Baseler, Elizabeth Cashman, Alice Hanscom and Florence Kenworthy. A piano ensemble consisting of Marguerite Strehle, Agnes Toole, Mary G. McCarthy and Marcelline Meyer gave Dvorak's "Slavonic Dance" with spirit, and the Junior choruses, ably directed by Elizabeth Gest were heard in delightful Christmas carols. Among others who took part in the program, arranged by Mrs. Lewis Howell and Mrs. W. E. Moss, were Teckla McKinnie, Alma Bachmann Pigeon, Myrtle Moehling, Helen Ackroyd Clare, Mathryn O'Boyle, Helen B. Buckley, Margaret L. Hill and Loretta Kerk.

Horace Alwyne, English pianist, who has been heard with the Detroit Symphony, Letz Quartet, and other organizations in this country gave an interesting Sunday afternoon program for the members of the Music Art Club.

Victor Herbert was entertained by the Matinée Musical Club recently. He has promised to write a work for the chorus' public concert.

One of the most impressive of the musical services which precede the regular Sunday evening services at the Second Presbyterian Church, N. Lindsay Norden, organist and choirmaster, was that devoted to the music of negro composers.

The "spirituals," "Dig My Grave" and "Deep River," as well as Coleridge-Taylor's "Magnificat" and Nathaniel

Dett's "Listen to the Lamb" were sung. Vincent Fanelli, harpist, and Frederic Cook, violinist, both of the Philadelphia Orchestra, assisted the organist in the accompaniments.

Luigi Boccelli, baritone, was heard in recital, with Anthony Luazzi, 'cellist, at the New Century Club. He sang several dramatic arias with good effect, and his colleague gave Popper's "Hungarian Rhapsody" brilliantly. Mary Millermount was an excellent accompanist.

W. R. M.

SONGS BY LAJOS SHUK FEATURED IN RECITAL

'Cellist Plays Finely and Gladys Axman Sings Admirably in Town Hall

Lajos Shuk, 'cellist, with Alice Shaw as accompanist, and Gladys Axman, soprano, assisting, gave a fine recital in the Town Hall on the evening of Dec. 12. Not the least interesting part of the program was the group of songs by Shuk which Miss Axman sang to the accompaniments of the composer himself. All three were charming, of real beauty, and very well sung. They were the "Song of the White Head" (Old Chinese); "The Child," with words written shortly after the First German revolution, and "An einem Zementenen Brunnen," sung from manuscript for the first time. They possess individuality and the mark of the modernist school. Miss Axman gave two encores by the composer, "Im Schnee" and one other.

Mr. Shuk opened his program with the Saint-Saëns Concerto, Op. 33 in A Minor followed by a Karl Schuberth 'cello sonata (credited by the program with being a first performance in America). The most beautiful number, played with feeling and genuinely fine technique, was the Elégie of Gustave Fauré. The program was concluded by Dvorak's "Waldesruhe," a Russian Serenade inclined toward monotony, by J. Blumen-thal, and Popper's banal music for the masked ball scene of his Arlequinade. Mr. Shuk is a fine 'cellist and an excellent musician and his playing was applauded enthusiastically. Not the least valuable musical asset of the evening were the fine accompaniments of Miss Shaw.

L. B.

PIANO RECITAL BY BILOTTI

Italian-American Musician Heard in Benefit Program at Aeolian Hall

Anthony George Bilotti, a pianist of Italian parentage and American birth, was heard at Aeolian Hall on Saturday evening, when he gave a recital in aid of the Italian war blind. The young man, who made his debut here last winter, is said to have spent eight years in Naples studying at the Conservatory of Music there. It is safe to say that had he spent the same time under one of the many good instructors of whom this country can now boast he would have developed quite as good a technique as he now possesses and much finer artistic judgment. The printed program ranged from Bach-Busoni and Beethoven to Liszt but the pianist ignored so many of the set numbers, substituting others without volunteering any explanation, that there might just as well have been no program provided. He possesses a certain musical sensitiveness of touch and a fleet finger technique, but there was little in his playing on this occasion to hold the interest of serious-minded music-lovers.

H. J.

Peace Song Festival for Brooklyn

Prizes to the amount of \$600 have been contributed by the New York Staatszeitung und Herald for the contests of the "Peace Song Festival," which will be held next May in Brooklyn. The festival will be given under the auspices of the Northeastern Federation of Singers, a German-American organization. The awards comprise amounts of \$300, \$200 and \$100, to be given to the organizations adjudged the winners in each of three classes of contests.

TARRYTOWN, N. Y., Dec. 20.—The Dramatic Society of Marymount Girls' College here gave Humperdinck's "Hänsel and Gretel" on Dec. 17. The rôles were taken by students, and students formed the orchestra.

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IRENE WILLIAMS IN RECITAL OF CHARM

Song recital, Irene Williams, soprano. Aeolian Hall, Dec. 17, afternoon. Charles Albert Baker, accompanist. The program: Aria di Poppa, "Agrippina," Handel; Preghiera di Diana, "Iphigenia," Gluck; "Quel Ruscelletto," Barades; "Après un Rêve," Fauré; "A des Oiseaux," Hüe; "Phydlé," Duparc; "Ils étaient trois petits chats blancs," Pierné; "Chanson Norvégienne," Fourdrain; "The Rose Complained," Franz; "The Gardener," Kahn; "Rose So Fair," Schumann; "I Feel Thy Breath Blow 'Round Me," Rubinstein; "A Dream," Grieg; "A Memory," Ganz; "The Robin" (first time), MacFadyen (dedicated to Miss Williams); "When I Was Seventeen" (Swedish folk song), harmonized and set by A. Walter Kramer; "Wings of Night," Watts; "Joy" (dedicated to Miss Williams), Moore.

Heard in a New York début in May, 1918, Miss Williams has progressed in her art in the interim and is to-day one of the finest concert sopranos before our public. Last season she was one of the luminaries in the elaborate revival of Jakobowski's "Erminie." Her marked talent for the stage she had already displayed in New York as a principal in Mr. Hinshaw's Society of American Singers productions at the Park Theater, New York, the year before. And in her recital last Saturday her lullaby from "Erminie," added as her final encore, was as delightful a piece of singing as her more serious offerings.

Miss Williams has the power to do such things as the Handel, and Gluck pieces which appeared in her opening group and at the same time has the lighter expression needed for the Pierné and Kahn songs and the lullaby just mentioned. The voice, essentially a lyric one, with exquisite floating high pianissimo tones, is unique in that it is capable of unusual expression. This the singer revealed in her compelling presentation of Fauré's "Après un rêve" and Duparc's master-song, "Phydlé." Enchanting was her singing of the Hüe bird song—she had to sing it twice—and at the close of the group she added Dalcroze's "L'oiseau bleu," which she scored in at her début recital three years ago.

The lieder were finely done, but the Schumann "Röslein," sung as "Rose So Fair," and the Franz "Es hat die Rose sich beklagt" lost much in English. Miss Williams is too intelligent an artist to sing songs in any language other than that in which they have been composed. It is sincerely to be hoped that when she next sings in New York her lieder will be done in German. Mr. Ganz' "A Memory" could not have been done better and the last stanza of the Swedish folk melody, "When I Was Seventeen," was repeated, so limpidly did Miss Williams sing this song. Among the extras were Howard White's "The Robin's Song" and A. H. Brewer's "The Fair Pipers," the last-named a revival of a song widely sung here half a dozen years ago.

Mr. Baker's accompaniments entitled him to the share in the applause that Miss Williams gave him after the final bracket.

A. W. K.

MME. CALLAWAY-JOHN SINGS

Superior Vocal Style Disclosed in New York Recital

Jencie Callaway-John, soprano, who was heard in New York last season, gave a recital in Aeolian Hall on the evening of Dec. 16. The program was made up of works by Wolf-Ferrari, Strauss, Schumann, Schubert, Ravel, Chausson, Cyril Scott and American composers, and the artist showed a superior vocal style.

In a group of lieder, although she did not move her hearers profoundly, she at times sang with rare intelligence. Whether from nervousness, or a slight tendency to forcing, her voice in its upper register occasionally showed roughness. Mme. Callaway-John made her best effects in those numbers which lay in the mezzo register, notably the "Frühlingsglaube" of Schubert and Strauss' "Ich Trage Meine Minne." She was obliged to repeat the gay spring song, "Er Ist's" of Schumann. The best of the French group was Rhené-Baton's "Chanson du Bouquet d'Ajones," with its fascinating folk-quality. Coloratura work, essayed in Giraldu's "La Fête" achieved the flexible at the expense of tone. Harold V. Milligan's setting of Don Marquis' "Wheels the Silver Swallow" concluded the program. John Doane was a sympathetic accompanist.

R. M. K.

MR. MARIO

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NEW YORK TRIO BEGINS ITS THIRD SEASON

Chamber Music Works of Tchaikovsky and d'Indy Played

Concert, the New York Trio, Aeolian Hall, Dec. 12, evening. The program: Trio, Opus 29, B Flat, d'Indy; Trio in A, Tchaikovsky.

The substantial merits of the New York Trio, now in its third season and recognized as in the forefront of the chamber music organizations of the metropolis, were reaffirmed at this, its first concert of the new music year. With the same personnel as heretofore, Clarence Adler, pianist; Scipione Guildi, violinist, and Cornelius Van Vliet, 'cellist (the two latter the concertmaster and solo 'cellist, respectively, of the Philharmonic Orchestra) the ensemble entered its new span of activity with performances of the two works undertaken that commended themselves to a very cordially disposed audience as trio playing of excellent balance, much tonal charm, and a considerable measure of that unanimity and mutuality which usually

come only with years of association and playing together.

The d'Indy work—written a generation ago—was listed on the program, "first time." It is quite possible (though the records may show the contrary) that this was New York's first hearing of it in the form here utilized, as the Trio was composed for clarinet (rather than violin), 'cello and piano. Written before some later characteristics of d'Indy's music asserted themselves, it proved of grateful thematic material, sometimes diffusely used (as in the first movement), but not "formula" music, nor yet music overly austere or essentially intellectual in character. There was warmth and charm in it, as the trio presented it, as well as fine workmanship. A pizzicato section, styled "divertissement" was of true Gallic grace.

The Tchaikovsky Trio—the amply familiar variations in commemoration of Nicholas Rubinstein—were played with an appreciation of the composition's elegiac character, as well as of the opportunities it affords for grateful use of the tonal qualities of the instruments.

O. T.

BROOKLYN CHORUS GIVES WORK BY EUGENIO PIRANI

Setting of Poe's "Bells" for Women's Voices Proves Interesting—Assisting Soloists Heard

A program of unusual interest was presented at the first private concert of the Morning Choral Society of Brooklyn, Herbert Stavelly Sammond, conductor, in the Academy of Music on Dec. 15. A work for women's voices, a setting of Poe's "The Bells," by Eugenio Pirani, with the composer at the piano, was given a first presentation. The soloists of the evening included Minabel Hunt, pianist; Frederick Baer, baritone, and Willard I. Nevins, organist.

The miscellaneous works presented by the society included works of Caccini, Rimsky-Korsakoff, Harold V. Milligan and A. Walter Kramer. The latter composer's "Last Hour" in choral arrangement, with Hazel Bouton as soloist, and an arrangement of Rimsky-Korsakoff's "Hymn to the Sun," with brilliant solo work by Mrs. D. St. C. Moorhead, soprano, were creditably presented. A setting of Ukrainian ballads by Kurt Schindler, entitled "The Prince and the Maiden," was given with incidental solos

by Irene Coxson. In addition to accompaniments for the society, Miss Hunt played a group of solos by MacDowell, La Forge and Moszkowski. Mr. Baer, in resonant voice, sang songs by Schubert, Secchi, Sarjeant, Hahn and Ronald.

The Pirani work claimed chief attention among the numbers on the program. It is in four sections, as suggested by the American master's stanzas. These, over-meticulous in assonance and rigid of length, imposed limits on the composer's rhythmic resources. But his writing, particularly in the latter two movements was most effective. The section devoted to the "Alarum Bells" was dramatically given, with an effective climax, heightened by the accompaniment of staccato chords. In the last division, that of the "Funeral Bells," the solo was sung by Mrs. R. G. Mason, mezzo-soprano.

R. M. K.

Rosalie Miller Sings in Paris

PARIS, FRANCE, Dec. 10.—A young American singer, Rosalie Miller, soprano, has been heard by musical connoisseurs in several drawing-room recitals here. Among her public appearances was a song recital at the American Women's Club at the end of October. Her country-folk were so well pleased with her art

that they insisted on a number of extras. Miss Miller also sang at the banquet of the American Legion of France on the evening of Thanksgiving Day, when Ambassador Herrick was the chief political notable present.

Paul Althouse and Julia Claussen Sing in Reading

READING, PA., Dec. 19.—Paul Althouse was heartily welcomed in this, his home town, when he appeared here in recital with Julia Claussen, who was also warmly greeted. The fine voice of Mr. Althouse, and his dramatic expressiveness, delighted an audience claimed to be the largest ever assembled in this city. This was Miss Claussen's first appearance here, and her attractive vocal quality and artistic style won immediate favor. The concerted music included duets from "Trovatore" and "Aida." Rudolph Gruen, pianist, shared materially in the success of the program.

Rogers Lectures in Auburn

AUBURN, N. Y., Dec. 18.—Francis Rogers, baritone, was presented in a lecture-recital by the Women's Division of the Chamber of Commerce, when he had a good audience for a program of songs by English composers of three centuries. Mr. Rogers was ably assisted by Mrs. Thomas S. Richardson in his three groups. Among his more modern numbers were songs by Hullah, Hatton, Dunhill, Martin Shaw, Rebecca Clarke, Frank Bridge and Hamilton Harty. He was warmly received.

Selma Welcomes Vasa Prihoda

SELMA, ALA., Dec. 20.—Vasa Prihoda, violinist, received an unusually cordial welcome at his first appearance here in concert on Dec. 7. A Schubert Sonata, the Vieuxtemps D Minor Concerto, and a Paganini number were given with variety of color and beauty of tone. Otto Eisner, as accompanist and as solo pianist, was most satisfying. D. A. R.

Novelty for Leginska-Ornstein Recital

A two-piano recital will be given by Ethel Leginska and Leo Ornstein at Aeolian Hall on the evening of Dec. 30. The program will include works of Mozart, Schubert and Ornstein. The Ornstein composition, Sonata, Op. 89, will have its premiere on this occasion.

RARE WORKS PLAYED BY LETZ QUARTET

Concert. The Letz Quartet, assisted by Hugo Kortschak, violinist, Aeolian Hall, Dec. 13, evening. The program: Quartet in F, Ravel; Quintet for Two Violins, Two Violas and 'Cello, in G, Op. 111, Brahms.

The Ravel Quartet which the Knudsen introduced to New York some years ago, inspiring dismay, not to say dislike in its hearers, sounded logical enough, so accustomed have the ears of the present day grown to augmented triads, whole-tone scales and unresolved dissonances. Who knows but what the cacophonies of to-day may be the conservative back-numbers of the early 'thirties? The work was given a delightfully smooth performance, the slow movement having, perhaps the most atmospheric charm. The Brahms Quintet, infrequently heard on account, perhaps, of its being an odd number, evoked considerable interest. The organization played it at the recent Pittsfield Recital with the assistance of Mr. Kortschak on that occasion as well. The work seemed of transparent clarity after the Ravel, a step backward, chronologically, perhaps, but certainly upward, musically. The performance lacked that which in the vernacular is characterized as "lift," but it was serious and well-intentioned throughout. The personnel of the organization includes: Hans Letz and Edwin Bachmann, violinists; Edward Kreiner, violist, and Horace Britt, 'cellist.

J. A. H.

Reinald Werrenrath in Hanover, N. H.

HANOVER, N. H., Dec. 20.—Reinald Werrenrath, baritone, was heard in recital here recently, and as the first artist to appear in this season's series. The concert, given under the auspices of the music department of Dartmouth College, was well attended, and the season promises to be unusually successful artistically and financially. The artist's program was an excellent one.

F. M. F.

Zoellners Give Two Concerts at Wichita

WICHITA, KAN., Dec. 10.—The Zoellner Quartet, always welcome to the music lovers of this city, gave two concerts in the high school concert course in the high school auditorium on Nov. 2. The afternoon performance was for the students and the price of admission was nominal. Both concerts were attended by capacity audiences.

T. L. K.

HOW THE CRITICS JOINED THE PUBLIC IN LAUDING RECENT TRIUMPHANT APPEARANCE IN MINNEAPOLIS OF

HERMA MENTH

Minneapolis Journal, Dec. 5, 1921.

By Victor Nilsson.

"The new concerto by Emil Sauer is charming from beginning to end and was very well received in the highly artistic interpretation given it by Herma Menth, Mr. Oberhoffer and the orchestra. Miss Menth as performer ranks in a class that is but seldom heard. Of excellent and resourceful technique, great musicianly insight and a highly sensitive temperament, she was the proper artist to render the sincerely poetic inspirations of Sauer. She gave to the first allegro the pathetic mystery of an old time ballad and made of the scherzo a fairy ballet. Her greatest triumphs yet were attained in passionate and yet languid cavatina, which music in its new guise of a fleet rondo so brilliantly closed the work.

"Miss Menth, who was enthusiastically received, gave two charming extra numbers, 'Danse Humoresque,' by Stojowski, and Rameau's 'Tambourin' in the Godowski arrangement, both additional proofs of her exquisite and temperamental art of pianism."

Minneapolis Daily News, Dec. 5, 1921.

By H. A. Bellows.

"The Sauer concerto, played for the first time in Minneapolis, proved to have exceptional charm, and the soloist, Herma Menth, could easily have held the audience for another half hour on the end of a concert already fifteen minutes over the scheduled length.

"As for Herma Menth, her playing expressed vividly the personal charm that won the audience at her first appearance. A fluent technique, with clear-cut, bright tone, and a delicacy of expression which made the occasional demonstrations of power all the more remarkable, gave brilliant effectiveness to everything she played. Let us hope Herma Menth will become a regular visitor to Minneapolis."



Minneapolis Morning Tribune, Dec. 5, 1921.

By James Davies.

"Another exceptionally capable soloist appeared at this concert, a young pianist, who will bear comparison with the best we have heard up to the present. Herma Menth, the pianist in question, had the courage to make her initial debut with an unknown concerto by Emil Sauer.

"Miss Menth has all the qualifications of a great pianist. She is endowed with a nervous energy that is shown effectively in bravura passages. She is musical to such a degree that every phrase became endowed with the thought of the composition. Her tone is of fine quality and this with all the technical desiderata a pianist can use, made this appearance here a notable one. Received with unusual demonstrations of approval she was compelled to add two extras to her program number."

Minnesota Daily Star, Dec. 5, 1921.

"A Percy Grainger, a Leo Ornstein and a Katherine Goodson, if composited, might make such a person as Herma Menth, the talented young pianist who was soloist with the orchestra yesterday. Lithe and quick and spirited, she gave a splendid performance of the Sauer concerto. Her phrasing is crisp and clear, her technique and tone modulation good, and her exuberance and fine temperament quite electrify her audience, compelling recognition. Those who heard her feel that they owe Mr. Oberhoffer another debt of gratitude for giving Minneapolis a chance to welcome so charming an artist."

Early January in the Middle Atlantic States, end of January and early February in the Middle West, middle and end of February in California, months of March and April in the Middle Atlantic States.

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The Scientific Superstition in Singing

Nature and Common Sense, Alone Among Teachers, Have Never Erred—Knowledge of Anatomy Lays Down No Royal Road to Vocal Art—Old Italian Principles Still Hold

By DUDLEY BUCK

[EDITORIAL NOTE. — Dudley Buck, prominent among New York's vocal teachers, availed himself of a recent pupil's musicale at his studios to make some remarks on his art and its pedagogy. Though Mr. Buck may not have fathomed the bottomless sea of song and its teaching, he had observations to make which seemed to deserve a wider public than that of his own class. The substance of his talk follows.]

At least two vocal teachers have never made any mistakes. They are nature and common sense. It is wonderful how much "bunk" voice students will stand from lesser masters than these. I know, for I have stood a lot of it myself in my time. We singers are apt to look for some miracle to make artists of us, though there is no royal road to art. Simplicity, the finest flower of art, is found only where nature's demands have been satisfied. The mechanism of breathing must be reduced to simplicity. One does not consider what muscles he is using when he lifts his arm to point at something; breathing ought to be just as simple. It should be automatic.

Do not think from this that I subscribe to the claim that correct breath control assures free emission of tone. A person may have fine control of breath and still suffer from throat interferences which impair the quality of his tone. No perfect tone can be produced without a passive throat. The combination of passive throat and automatic breath control is indispensable to artistic tone production. The approval of the public is something to fear; they acclaim with great enthusiasm, but they condemn with equal emphasis when the flower begins to fade. If singers would enjoy a long career, they should build up the necessary technique and live for their voices. Sembrich, the greatest living lyric soprano since Patti, made her debut in New York while I was a boy, and though she met with success, she must have felt that she lacked something still; for I remember that after a single season here she returned to Europe and studied for several years before singing again in public. When she did reappear, she was a sensation. Artists are not born; they form themselves by long preparation. A fine voice may be a divine gift, but in the majority of cases it is the thorough cultivation of moderately good material which wins great reputation.

Vocal "Science"

After reading many of the books on voice culture which are published in these scientific days, one would almost believe that singing was not a normal function of the organism but one which could be induced only by a wonderful knowledge of anatomy; how all the muscles connected with the vocal apparatus operate, what nerves govern them, what tension is necessary to produce a given tone, what amount of breath is required to start the vocal bands vibrating, etc., *ad lib.* Of course, it is a fact that the voice is a mechanical instrument and that there are simple physical laws which govern its action. In other words, it is useless to try to learn singing by the study of anatomy. "The physiological school of singing never made a singer and never will."

Sounds and sensations are the guide to right singing. You know a good tone from the way it sounds in your ears and the way it feels in your chest, mouth and head cavities. Nobody can authoritatively teach another to sing who does not himself know these sensations and the physical laws which control their production. The sensations of resonance or vibration depend on the adjustment of the organ of sound, the larynx. The old masters of the seventeenth and eighteenth centuries used what they called a one-position scale, one unvarying position of the larynx, poised and balanced on the breath column which is controlled by a scientific opposition of expiratory and inspiratory muscles. The adjustment must be normal and auto-

matic and never dependent on any local or muscular effort. This makes possible what the old masters called the *voce di mista*, or mixed voice, a term which is now obsolete but which was in all mouths a century ago. The term was used to designate a mixed resonance. The word "mixed" did not apply to the tone, as propounded by many modern teachers, but to the combination of head and chest resonance. It does not convey the exact meaning, for a tone so produced is fundamental, not mixed in the sense of being alloyed. The old Italian methods can be used to-day as effectively as ever to make possible a range of two or three octaves.

Trying to Cure Symptoms

Ever since the time of Porpora, the greatest singing teacher of the seventeenth century, teachers have insisted,

Stars Brought Fame to Opera in New Orleans, Now to Be Restored

NEW ORLEANS, Dec. 17.—The slogan, "Rebuild the French Opera House to endure," is inspiring the community in its campaign for the restoration of this historic center of opera. Three theaters have been destroyed by fire on this site, and it is intended that the new building will be of such a permanent character that it will escape any similar fate.

As it was in New Orleans that Italian and French opera was first introduced into America, it is only proper that her people should desire to perpetuate her musical traditions. The third French Opera House, that burned two years ago, was built in 1859, to the plans of Gallier and Esterbrook, architects. Work on the building had been begun late in June, yet the initial production was given on Dec. 1 of the same year. "William Tell" was the opera. Work had been pursued day and night by the light of large fires burning at the corner of Toulouse and Bourbon streets. The seating capacity was 2078, and included fifty-eight seats for stockholders just back of the orchestra. "Les Huguenots" was the last opera ever given upon its stage. Louis P. Verande was impresario of the 1919 company, and Harry Brunswick Loeb the business manager. Two hours after a rehearsal smoke was seen issuing from the building, and in a brief space it was totally destroyed.

Adelina Patti Appears

It was in January, 1861, that Adelina Patti, then eighteen years old, appeared in New Orleans at the French Opera House in "Le Pardon de Ploërmel." She also sang that winter in "Robert le Diable," "Il Trovatore" and "Les Huguenots." Because of the Civil War there were four unimportant seasons following the four brilliant years. In 1866 the ship *Evening Star*, bound for New Orleans with a French company, was lost, and all on board were drowned, among them Gallier, the architect. In the same years the Théâtre d'Orléans was destroyed by fire, and the French Opera House became the only resort of music lovers in New Orleans.

From 1859 until 1915, excepting interruptions caused by the Civil War, there were only six seasons at different periods when the theater remained empty. The French Opera House went into the hands of a receiver in 1915. The opera that year was not a success. The Carnival organizations which used the theater for their annual balls asked for a greatly reduced rental. The rat-proofing ordinance caused much expense, and finally the great September storm of that year seriously damaged the building. The outbreak of the World War prevented the visit of a French opera company.

In these circumstances the French Opera House was running into neglect, when in its darkest hours William Ratcliffe Irby purchased it and presented it to Tulane University in order that it might remain a temple of art, and not fall into less worthy uses. With this munificent gift went a sum of money to

"Sing through the nose," "Sing through the mask of the face," and so on. Is this not like trying to effect a cure by getting at the result instead of the cause? The cause of a poor tone does not lie in the mask of the face. We sing because certain conditions are established in our organism, not because we try to establish them. The voice must be allowed to sing, not forced. The so-called scientific school of singing of modern times has been developed by scientists, not by singers. To my mind that is explanation enough of the fact that singers of the unscientific seventeenth and eighteenth centuries should have been vastly superior to the singers of to-day. There is no such thing as a formula for success. When a singer has won the interest of the public, he has won less a diploma of merit than a certificate entitling him to further study.

put the fine old structure into perfect order.

Singers Make History

Constantino and Riccardo Martin, whom New York and Boston later applauded, won their first American honors on the French Opera stage. In this building were presented the first American performances of Reyer's "Sigurd" and "Salammbô," Massenet's "Hérodiade," "Cendrillon," "Esclarmonde" and "Don Quichotte," Saint-Saëns' "Samson et Dalila," Giordano's "Siberia" and Gounod's "La Reine de Saba." Jean de Reszké, Jenny Lind, Tamagno, Jerome, Bouxmann, Pacary, Korsoff, Etta Roehl de Montjau—herself a New Orleans girl whose greatest honors were won abroad—Bressler-Gianoli, Albers and Gilibert, who graduated from New Orleans into the Grau Opera Company, New York, made musical history here. New Orleans enjoyed resident opera as early as 1790 when George Washington was President of the United States. The city then numbered about five thousand inhabitants.

Amalia Patti, sister of Adelina, sang contralto rôles at the French Opera House in 1866. Carlo, her brother was leader of the orchestra for one season, and for several years played second violin. His widow and daughter still live in New Orleans.

The social features of the opera are by no means insignificant in this city of gayety and song. This feature is being emphasized in the new plans.

To Robert Hayne Tarrant is due the credit of inspiring the present rebuilding project. The first popular demonstration on behalf of the fund was that of Dec. 4, the second anniversary of the fire. Mr. Tarrant has proposed a society-trade ball, to be given on Feb. 24 in the Athenaeum, and preparations for this event are being made so comprehensively that it is expected that the total fund required for the work, \$1,000,000, will be completed.

To restore the architectural triumph of Gallier is now the liveliest ambition of the city. There are many New Orleans men living in the great centers of the East and West who might consider contributing to this fund a privilege.

H. P. S.

Ohio Children Benefit as Result of G. R. Humberger's Innovations

SPRINGFIELD, OHIO, Dec. 17.—G. R. Humberger, supervisor of music in the Springfield public schools for the past two years, has introduced several innovations into the system, which are meeting with fine results. Among these are orchestras in practically every school of the city, and a large orchestra made up of players from the different schools. This orchestra plays every Friday afternoon at the high school auditorium. Instruments are provided when pupils are unable to purchase their own. Through Mr. Humberger's efforts, some of the violin teachers of the city are teaching classes of students at fifty cents a lesson, and shortly after Christmas, a 'cello

class will be formed. Last year, Mr. Humberger introduced a two-day May festival by the school children, and a three-day event is being planned for the coming spring.

The Wittenberg Choral Society, composed of 150 singers of the city, was recently formed at Wittenberg College, with Ernest Stinson as conductor.

A. M. T.

LAMBERT MURPHY IN SONG PROGRAM

Song recital, Lambert Murphy, tenor, Aeolian Hall, Dec. 12, afternoon; Charles Albert Baker, accompanist. The program: "Der Neugierige," "Die Post," Schubert; "Mein Schöner Stern," Schumann; "Nicht wandle, mein Licht," "Botschaft," Brahms; "Le Secret," Fauré; "Aux Portes de Seville," Fourdrain; "Avril poses Pieds Lents," Paulin; "Dansons la Gigue," Poldowski; "Ultima Rosa," Spier; "Wird doch die Liebe," Dvorak; "Bab-Loch-Hythe," Shaw; "Murmuring Zephyrs," Jensen; "Awake, It Is the Day," Cecil Burleigh; "Wings of Night," Wintter Watts; "The Quiet Road," Oley Speaks; "On Eribeig Island," H. O. Osgood; "Love Went a-Riding," Frank Bridge.

The smooth production, grace of delivery, intelligent interpretations, and exceptionally clear enunciation that have characterized the vocal art of Lambert Murphy in past recitals were gratefully in evidence throughout the tenor's program. His voice, though not an unusual one as to power, richness or color, and with more edge than body when power was applied in its lower reaches, was of appealing sweetness when used mezza voce, and his upper tones had an inspiring chime.

Always a tasteful and a resourceful singer, Mr. Murphy was able to meet the demands of varying schools of song typified in his numbers. The Schubert, Schumann and Brahms songs, in German, were admirably achieved, though not the works of these masters which call for the most searching interpretative powers. In the French group, the Fauré and Paulin numbers were lovely in their sustained legato and their poised mezza voce. Jensen's "Murmuring Zephyrs" in the succeeding group was well-nigh faultlessly sung. The audience liked Martin Shaw's "Bab-Loch-Hythe" so well it was repeated. An extra was the old Irish "Has Sorrow Thy Young Days Shaded," to which the tenor imparted tenderness and sympathy.

Charles Albert Baker's accompaniments were worthy of his enviable reputation, and the singer called upon him to accept his share of the very hearty applause of the audience, a large one.

O. T.

Terre Haute Women's Club Active

TERRE HAUTE, IND., Dec. 19.—Among the programs given recently by the music section of the Women's Club, Mrs. Edward Hazeldine, chairman, have been addresses on "Nationalism in Music" by Anne E. Hulman, and on Russian music by Minta Allen Royse, assisted by Elsa Silverstein, soprano; and Eugenia Hubbard, Margaret Welte and Marguerite Kintz, pianists. A song-recital by Edward Baxter, bass-baritone, was given in the Y. W. C. A. Hall recently, under the auspices of the club. A recital by Mrs. Oliver Tooley, soprano, and a vocal quartet composed of Miss Silverstein; Dora Hauck Cooper, contralto; Robert Watson, tenor, and O. I. Nicholson, bass, with Arnold Hintermeister as accompanist, was another recent club event.

L. E. A.

Philip Gordon and Dorothy Dickerson Give Wichita Recital

WICHITA, KAN., Dec. 16.—Philip Gordon, pianist, and Dorothy Dickerson, soprano, gave a delightful recital on Dec. 8 at the Arcadia Recital Hall in the Forum before a large audience. Both artists were warmly received, and the reproductions of some of the music on the Chickering-Ampico created much interest and wonder. A wireless apparatus had been installed, so that listeners within a radius of more than 1000 miles were enabled to hear the performance. Beethoven's "Appassionata," the Schubert-Tausig "Marche Militaire," and the Wagner-Liszt "Tannhäuser" Overture were the outstanding piano numbers. The concert was under the auspices of the J. O. Adams Music Co.

Phoebe Crosby, soprano, and Mildred Bryars, contralto, have been engaged to sing for the New York Rubinstein Club of New York, Mrs. William R. Chapman, president, on Jan. 21. Both artists are under the management of Walter Anderson.

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JOHN C. FREUND, Editor
ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1453, Railway Exchange. Telephone Harrison 4383. Emil Raymond, Editorial Manager; Margie A. McLeod, Business Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondent.

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NEW YORK, DECEMBER 24, 1921

CAMILLE SAINT-SAËNS

LIKE Verdi, whose life span was only two years longer, Camille Saint-Saëns could look down from the summit of the years on a panorama of achievement and feel that the honors the world heaped upon him had been hardly and justly won. What place he will hold among the immortals cannot be determined now, even though a generation has passed since his last really important works were created. Doubtless of more concern and comfort to him than guesses as to what the dim future would hold for his music, was the circumstance that he was revered while among the living. It has been said that the great of earth mean something different to each new age. Doubly fortunate is the man who means something to his own.

It must be recalled, however, that the younger Saint-Saëns, though brilliantly successful as a pianist, met with many disappointments and obstacles as a composer, the chief of these being the tardiness of his own countrymen in recognizing gifts acclaimed abroad. The royal road to the affections of the French was the theater. The personal flair of Saint-Saëns was for the orchestra. Wagner's praise of him as the greatest living French composer, forty years ago, hurt him more than it helped him with his Paris public. It became the fashion, curious as it seems to-day, to attack his operas as Wagnerian. The sympathy with which his instrumental works were received in Germany was, for a time, a boomerang that struck the composer.

To-day, with clearer eyes, we see Saint-Saëns as typically Gallic, the ultimate efflorescence of the school that included Gounod and Massenet. He was

a globe-trotter in his compositions as well as in life, but he always began his journey, and ended it, in France. Call it universality, eclecticism, or lack of a positive individuality, he absorbed the music of other lands, as of other men, but when he came to utter it he spoke with his native tongue. The brilliance of his orchestration, the finesse of his workmanship, the symmetry of his chosen forms, and the picturesque quality of his program pieces, were essentially French.

Whether he gave the world anything others had not given before him—though he improved upon, polished, revived and beautified their conceptions—is a question which future appraisers must determine. He was essentially of his time. It is too early to say whether, somewhere among his greater or lesser works, is something that has in it the spark of all time.

CHICAGO'S ASSET IN OPERA

SOME characteristic excitement marked the opening of the new season of the Chicago Opera Association and the reports would indicate that not a little difficulty has been experienced. The preliminary fanfare had scarcely died away when the resignation of George M. Spangler as business manager was announced with a suddenness that was startling. There were decided flourishes of trumpets when Mr. Spangler took the wheel of the operatic craft and Mary Garden went to the captain's cabin to chart a new course to the Hesperides of Art. The fogs of inefficiency were to lift, and there was to be clear sailing to blue havens on whose shores flowered a rich growth of American opera. There were rich cargoes to be picked up in the West, and it was announced a little later, and recently reiterated, that the financial rocks of Manhattan were to be avoided in the not definitely specified future. The "owner" wanted relief, and so a limited liability concern was to be formed to relieve him of his lonely job of caulking the timbers with bank checks of handsome proportions. Mr. Spangler went about his work with enthusiasm. The ship must be careened and scraped of barnacles, the decks holy-stoned, and everything made trim and taut for future voyages.

An operatic craft, however, is a hard thing to handle. When Mr. Spangler left the wheel there was some semi-official talk about a list of guarantors not yet complete and a vague utterance concerning "differences of opinion" about the executive direction of the company. Then came the announcement of the campaign for half-season subscribers. It was not very reassuring, but well-wishers of the organization hoped for the success of the new move. The Chicago Opera Association is passing through what the historian would call a delicate phase. The period is one of transition. An experiment is on foot. Men schooled in commerce are to step in, give place to the sole guarantor, and make opera safe for democracy. The required number of guarantors has not been reached, but Chicago should not despair. The opera is a civic asset that cannot be under-estimated. Its fame rings around the globe long after political conventions cease from troubling and even a World's Fair lies at rest. Chicago is a real music center and its opera is all-important. A little perseverance is surely all that is needed to make the guarantee list swell with substantial names.

DEEMS TAYLOR, whose personality has asserted itself very happily in his reviews for the New York World, suggests that "Zampa" might well follow "Ernani," since backward the trend of operatic revivals takes its way. Of course he was only having his little jest; but, without taking the "Zampa" possibility too seriously, it may be salutary to recall that certain other operas have been found to have more in them that was worth reviving than the ear-sickness induced by a too popular overture has led after-generations to suspect.

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Personalities

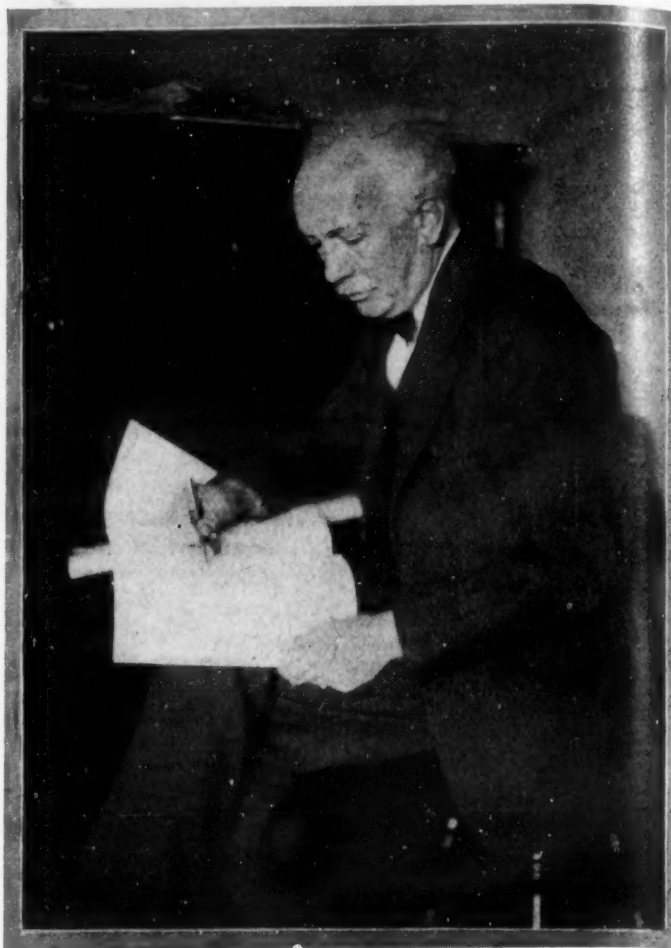


Photo by Bain News Service

Here's How a Composer Looks While at Work on a Musical Masterpiece. This Particular Manuscript Happens to Be a Score Bearing the Name, "Whipped Cream"

Besides giving piano recitals and conducting orchestras in programs of his works, Richard Strauss is giving some attention to a two-act ballet which he hopes to have completed before his return to Europe. The composer says the scene is laid in a Viennese pastry shop and concerns the pranks of boys and girls returning from confirmation.

Nielsen.—In a little office at the rear of the Metropolitan Opera House sits William J. Guard, press representative of the great organization. It was he who wrote the first criticism of Alice Nielsen published in the New York press. Concerning it, the soprano said the other day: "All the leading critics of Europe and England and America have written me up times without number, but the article I prize most is that one by Billy Guard. It started me going and I've kept going ever since."

Lhevinne.—The hand of Anton Rubinstein is recalled by Josef Lhevinne as the most remarkable one he ever clasped. In referring to a meeting with the great pianist of the last century, Mr. Lhevinne recently said that his own hand seemed "drowned" in Rubinstein's. The occasional false notes struck by Rubinstein were attributed by the present-day virtuoso to the great breadth of the cushions at the ends of his fingers. "No one," Mr. Lhevinne said, "hated mistakes and false notes more, and they were not due to carelessness."

McCormack.—The news of a settlement of difficulties between Ireland and Great Britain reached John McCormack while he was at Atlanta, Ga., on a concert tour. A true Irishman, he could not restrain his delight over the good word and telegraphed to the New York World. "The news from Ireland is great," he wired. "Every real Irishman will rejoice with all his heart at peace with England and no real Irishman will find fault with any terms made by such fighting Irishmen as Michael Collins and Arthur Griffith."

Vecsey.—To speak two or three languages well is an accomplishment to be proud of, but to speak a half dozen well is a genuine feat, and this has been accomplished by Ferenc Vecsey, the Hungarian violinist, who is touring the Middle West. At the St. Louis Art League's annual "Thumb Box Exhibition," Vecsey found himself suddenly in the midst of a most cosmopolitan group. On him fell the task of acting as interpreter, and he covered himself with glory. He carried on conversations in English, Spanish, French, Italian, Hungarian and German during the afternoon.

Barrère.—To the defense of that mild instrument, the flute, so rarely heard nowadays in recital and so often execrated as an instrument which plays off pitch in the midst of a symphony, has come Georges Barrère, perhaps the best known player of the instrument in this country. Barrère says the trouble is not with the flute but with the player who attempts to make its sounds equal those of the neighboring brassy trombone and cornet. The harder you blow on a flute, the more it fails you, according to Barrère. It must be treated gently and with affection. Too much wind actually reduces the volume of the tone, and while it may sound loud enough to the flute player in the orchestra pit, in the center of the house a flute under too much pressure produces only a flat moaning sound. Barrère has a pupil, he says, with only three fingers, who, being an engineer, has contrived two artificial fingers which serve in manipulating the sensitive keys.



NOW that there have been all manner of interesting excavations in the darkest Soudan, we shall probably learn all the strategic details of Amonasro's ill-fated campaign. Some of our most opulent-throated exponents of Aïd-iosyncrasies may have to revise their coiffures or costuming to accommodate a nose-ring. It would be most revolutionary if one were to find that the contemporary orchestra would then have been regarded as an anachronism. We are certain that *Ramfis* would never have consented to a division of his authority with a conductor, however infallible the latter's beat.

How the glory of the ebony Africans and copper-colored Nile-dwellers has declined! These now consent to clutch convulsively the whiskers of a deacon, or the wrappings of the department store, while the tyrant of the orchestral pit taps out the measures of their brief and strenuous lives!

How to Do It

Sometime about a decade ago one of our most venerated reviewers wrote a volume which promised on its title page to tell how Musical Success Is Won. The first subtitle promised exceedingly well, saying briefly, "Music, Money and Happiness." (Now we shall dwell happily ever after, we gloated then in anticipation!) We read on. "Does Music Pay?"—said the first chapter heading. Many people seem to think it does, if only one knows the correct thing to sing. "Song is like speech," say certain beneficent practitioners. "Come this way. We will teach you what to sing. The thing is to vocalize freely. Ease. Relaxation." Truly a tempting existence! And it Pays! Look at Any Lady Who Heads the Operatic Menus.

The second thing the Author promised to tell us was: "Are Artists Happy?" Now, that was a rather general question to answer, was it not? So the resourceful Person of Esteem began to tell a collection of anecdotes about This Soprano and That Tenor, with a few devoted, to be sure, to a Noted Violinist. When he got finished, it was time to end the book. The writer later began to answer the question again, and many of his colleagues grappled with the knotty problem of How to Make Music, Money and Happiness simultaneously.

The Moral is: What a Serious Handi-

cap is a Voluble Memory! If one seeks an unprejudiced opinion concerning the advisability of a Career, it were well to consult a new-born babe. He will have made fewer friendships with the Successful.

"See, See What Showers Arise!"

Edward Bok of Philadelphia claims as a unique tribute to the merit of the Bach Choir that it made a doorkeeper shed tears. But there is nothing unique in this. Numbers of singers achieve a like result even with the critics.

Voices Heard in the Fog

Culled from the correspondence of a musical journal:

The stage seats and every available place in the Auditorium, filled with eager listeners, made the evening seem charged with brilliant attention.

As discipline and routine had been well inculcated during former seasons, the short lapse seems to have had no roughening result to the ensemble.

Although his work could have been dampened by the small audience—about 700—he sang magnificently.

The chorus included seventy excellent men's voices.

He played Bach's Fantasia and Fugue in G Minor.

Dear Cantus Firmus:

See the influence of motoring upon music criticism! Pitts Sanborn in the New York *Globe* referred to one of Gladys Axman's gowns as being "cloth of gold with deep rose accessories."

Cordially yours,

KENNETH S. CLARK.

Bureau of Community Music, Community Service (Incorporated).
New York, Dec. 15, 1921.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

The Highest Soprano Role

Question Box Editor:

What is the highest rôle for soprano in opera still in the general repertoire?

F. X. T.

Philadelphia, Pa., Dec. 15, 1921.

We should say "The Queen of the Night" in Mozart's "The Magic Flute." Massenet's "Esclarmonde" contains several passages in the title-rôle going up to G above High C, but the opera is seldom sung nowadays. "Zerbinetta" in Strauss' "Ariadne auf Naxos" has also some very high notes to sing.

???

Birth of Oratorio

Question Box Editor:

1. Who wrote the first oratorio and when? 2. Who wrote the first Passion Music? 3. How do the two differ and how does a cantata differ from an oratorio?

F. T. T.

Long Branch, N. J., Dec. 7, 1921.

1. Giacomo Carissimi is known as the Father of the Cantata and Oratorio. He was born at Marino near Rome, about 1604 and died in Rome, Jan. 12, 1674. Most of his work has been lost. 2. Heinrich Schütz, born at Köstritz, Saxony, Oct. 8, 1585, died Dresden, Nov. 6, 1672. 3. An oratorio is a choral work on any sacred subject and a passion music only on the Passion of Christ. A cantata was origi-

nally something sung, in distinction to a sonata, something played. The word was also used to designate a secular choral work, but is now used loosely to mean a short choral work either sacred or secular. Similarly, Handel's secular choral works are known as "secular oratorios."

???

Classifying a Voice

Question Box Editor:

Would you kindly tell me if a woman's voice with a range from E below to G above the staff, is a contralto or mezzo-soprano?

P. P.

Brookline, Mass., Dec. 16, 1921.

It might be either or even a soprano with high tones undeveloped. Voices are classified by their quality and not by their range. If the voice has a rich, 'cello quality, it is probably a contralto.

???

Genesis of the Organ

Question Box Editor:

Who invented the pipe organ and when?

F. T. K.

Des Moines, Iowa, Dec. 17, 1921.

Small portable organs were made by the Greeks, 200 years before the Christian era. They appear in Spain in the fifth century and by the tenth century quite large instruments were in use

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HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

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throughout Europe. That in Winchester Cathedral, England, built in 980, had 400 pipes. Pedals were invented about 1450. You will find an exhaustive article on organs in Grove's "Dictionary of Music and Musicians."

???

Things Operatic

Question Box Editor:

1. Is the libretto published of "Don Carlos" with Italian and English text? 2. What operas were produced by the San Carlo Company during their last week in New York?

C. E. V.

Portland, Ore., Nov. 21, 1921.

1. Yes. Any music house will order it for you. 2. "Aida," "Faust," "Rigoletto," "Barber of Seville," "Bohème," "Carmen" and "Trovatore."

???

"Lily Adair"

Question Box Editor:

Could you identify for me the author-

ship of a song I used to sing as a child, and give me the entire text? The only line I now remember is: "My beautiful, dutiful Lily Adair."

SENEC.

Richmond, Va., Dec. 12, 1921.

The poem is called "Lily Adair" and is by Dr. Thomas Holley Chivers. He was one of Poe's many benefactors. You may be interested to know that Poe has been accused of plagiarizing "Annabel Lee" from this poem. It is too long to be quoted in full in the Question Box.

???

Beethoven's "Fidelio"

Question Box Editor:

To settle a discussion, will you tell me how Beethoven's "Fidelio" stands as an opera?

"LEONORA."

New York City, Dec. 14, 1921.

In spite of many unvocal passages and a not particularly exciting libretto, "Fidelio" is and undoubtedly will always be one of the world's operatic masterpieces.

Contemporary American Musicians

No. 199
Alexander
MacFadyen

ALEXANDER MACFADYEN, pianist and composer, was born in Milwaukee, Wis., July 12, 1879. He gained his general education in public schools



Alexander MacFadyen

work. His début was made at the Audi-

torium in Chicago, when he appeared as soloist with an orchestra, conducted by Hans von Schiller, in June, 1905. Subsequently he appeared as soloist with the Chicago Symphony, under Stock, and toured with the Leonora Jackson Concert Company. As teacher he has been a member of the faculties of the International Conservatory, New York, and the Wisconsin Conservatory, Milwaukee.

As composer, Mr. MacFadyen has written many successful songs and piano works. His piano compositions have been played by Josef Hofmann. The best known of the many songs he has written are "Inter Nos," "Love Is the Wind," "Spring's Singing," "Cradle Song," "Daybreak," which have been sung by leading vocalists in this country, including Schumann Heink, McCormack, Nordica, Destinn, Alda, Jomelli, Claussen and others. Mr. MacFadyen has toured as piano soloist through the United States and Canada on the Orpheum circuit. He makes his home in Milwaukee.

Railbirds Thrill to Titan "Boris" After Hours of Waiting in Line

By LIBBIAN BENEDICT

AT three o'clock the beginning of the line was already noticeable. At five the line had turned the corner. And at half-past seven, when the first of the general admission tickets was sold, it stretched the entire block of Thirty-ninth Street, and around into Seventh Avenue—almost meeting the line of gallery-cubs waiting for the doors to be opened.

What did it matter if we had to stand from three to eight waiting for a ticket, from eight to half-past eleven listening to the opera, and in all probability from half-past eleven until twelve in the subway on the way home? Nine hours of standing? But Chaliapine was singing "Boris"!

At five minutes to eight there were exactly six people seated in the entire parquet, but around the rails we were seven deep.

Even the most careful of ushers could not control us that evening. Those who possessed the magic tickets entitling them to seats and who came in late—found it absolutely impossible to find a passageway through our masses. So they stood. And the looks that passed between us legitimate railbirds were almost fiendish in their vengeance.

One of them, escorting a much bedimmed young woman, raved and ranted at the railbirds.

"To think that we have tickets for seats, and that we have to stand here with these people—because they are not well-mannered enough to let us through."

"Shut up and let us listen to the music," said the only railbird who paid any attention to him.

"I told the foreman I was sick to-day so he let me off early, and I came into the line at half-past four," said a nervous-fingered, thick-lensed young woman. "Who took your place while you went out to eat?"

"Eat? They raised prices to \$3.30 this evening. I had no time—and no money to eat."

And everywhere else among the railbirds they were talking about the raised prices.

"They did it for Caruso. But it seems that to-night, when they knew that the workers would come out, they might have kept them at \$2.20."

There was a disappointed and heavy silence after Chaliapine's appearance in the first scene. Had our idol come to disillusion us? Something was lacking.

But in the third scene, when Chaliapine uttered the first Russian word, there was a responding murmur that elicited several sh-h-h's from the crowd.

"Just like a 'cello is his voice—so soft and so tender. Never will I hear 'Boris' again with anyone else," came from a typical railbird of the evening.

Unconsciously, we were fingering a pencil.

"Pardon me, miss, but how can you write when you are listening to the music? Only the most superficial people can do that."

"Then I am superficial," we defended ourselves.

"No, I cannot believe that. Anyone who stands in line several hours to get a ticket cannot be superficial. It must be a habit. Put the pencil away and see if you do not enjoy the music more."

The offending pencil was put away.

At the end of the first act, the combined rush the sitters made to get into the corridors almost threw us off our feet. Involuntarily, many hands flew up to grab straps.

"The subway operatized," said a bobbed-haired girl, clinging to a long-

haired man with one hand and to a volume of Chekhov with the other.

"They're cutting the opera rather ruthlessly to-night," from one of a group of young men who were of the kind that are not Russian, but who move among Russians.

"They can cut it still more," said another. "That love scene, for instance. It was absolutely out of place—and the cheapest kind of music at that!"

The bravos for Chaliapine quite equalled a Saturday night "Aida." But there were bravos only after Chaliapine had proved himself. When he came out, there was not much sound of welcome. It was almost as though he were an unknown newcomer.

The Blue-Eyed Snob and the Graceful Tolerator came to the Philharmonic Sunday afternoon absolutely certain that they would get seats.

"I work under the general supposition that whatever I want I can get," said the Blue-Eyed Snob.

But they didn't. So they joined the mob of railbirds.

It happens, that we, in spite of the fact that we are a railbird, know the Blue-Eyed Snob and the Graceful Tolerator. So we sat down beside them on the dress-circle foyer.

"They should begin by having an hour's intermission to open the windows," said the Graceful Tolerator.

The Blue-Eyed Snob looked around at the comfortable positions some of us had assumed.

"All they need is Chanson D'Amour," she said.

Whether it was Handel, Mozart or "Scheherazade" that packed the railbirds together as they have rarely been packed, is unknown. Handel they applauded but lightly, for Mozart they had a more substantial kind of applause, but during "Scheherazade" they looked as though they were wallowing in oriental incense.

"It is so rich, so overflowing with oils and sweetness," came a voice from a mass of comfortable listeners.

The Blue-Eyed Snob giggled a legitimate box giggle.

"That is the way your musical railbirds talk," she taunted.

There is no such thing as personally-owned opera glasses among the railbirds and gallery-cubs. As soon as a pair are pulled out, they immediately become public property, and are taken out of the owner's hands with as little ceremony of procedure as they are out of any one else's.

That, too, amused the Blue-Eyed Snob and the Graceful Tolerator.

"It's a pity they can't afford to buy their own," said the graceful one. "If they had any brains, they could not only afford to buy a pair of opera glasses, but they could also afford to sit down."

And somehow, we thought of the woman who had told her foreman that she was sick in order that she might be able to get into line at half-past four.

"Oh, yes, I can understand these people," said the Blue-Eyed Snob. "There are as many impostors here as there are in the boxes. More than half of them are probably thinking now whether they will have cream cheese or Limburger for supper."

The Blue-Eyed Snob showed her box training. Each time a new melody was introduced, her face broke into a wide grin and her head nodded up and down with the wisdom of one who knows the score perfectly.

But everyone of the railbirds did the same thing.

There were three "Scheherazade"

scores among the railbirds, and they became almost as much of a public property as the opera glasses.

"I have nothing against these people," said the Graceful Tolerator, "but I feel as though I would like to have my lorgnette to look at them."

"See all the railbirds getting ready to go home, that's because the ladies have to get supper—they can't even afford to stay for the March Slav."

And while it was being played she helped Strinsky conduct. (If she had known that that was a railbird trick she would not have done it). At the proper point she counted twelve while there was silence from the orchestra. Then, when the beats that reopened the march were not strong enough to suit her fancy, she threw up her hands in a fury of disgust.

Having been born of German parents, she knew just how the March Slav should be played.

And both of them being accustomed to lorgnettes and limousines, the Blue-Eyed Snob and the Graceful Tolerator knew all about the railbirds.

Monroe and Dayton in Joint Recital at Greensboro, N. C., College

GREENSBORO, N. C., Dec. 12.—An exceptionally interesting joint recital was given by William Clegg Monroe, baritone, and Eugene Dayton, pianist, at Greensboro College Auditorium under auspices of the Euterpe Club on Dec. 5. The program included Handel's "Hear Me, Ye Winds and Waves," and numbers by Debussy, Massenet, Schubert, Borodine, Rachmaninoff, and American composers, excellently interpreted by the vocalist. Piano numbers by Chopin, including the Sonata in B Flat Minor, were ably played by Mr. Dayton. Myra Alderman Albright was accompanist for Mr. Monroe.

Herbert Gould Soloist with South Bend Symphony

SOUTH BEND, IND., Dec. 5.—Herbert Gould, basso cantante, was received with enthusiasm as soloist with the South Bend Symphony on Nov. 27. He displayed fine dramatic quality and a deep, sonorous voice capable of varying modulations in a program that included "Infelice e tu credi!" from "Ernani," the "Clang of the Forge" by Rodney Paul and MacDermid's "Sacrament." He also gave a group of English songs and had to respond to repeated demands for extra numbers.

Charlotte Peegé in Louisville

LOUISVILLE, KY., Dec. 12.—Charlotte Peegé, contralto, gave two recitals at the Seelbach on Dec. 3 and 4, Philip Sevasta, harpist, and Florence Brinkman, pianist, also appearing in these programs. The large audiences were charmed by Miss Peegé's fine voice and artistic style. Miss Brinkman played some excellent piano solos, and Mr. Sevasta was also warmly applauded for his harp pieces.

New Castle Greets Pavlowa

NEW CASTLE, PA., Dec. 12.—Anna Pavlowa and her Ballet Russe delighted a large audience at the High School Auditorium on Dec. 2. The ballets given were one act of Delibes' "Coppelia" and the popular "Fairy Doll." Pavlowa's "Swan" number to the music by Saint-Saëns, and the "Bow and Arrow" Dance by Laurent Novikoff proved exceptionally attractive.

Frieda Hempel Pays Second Visit to Sioux City

SIoux CITY, IOWA, Dec. 12.—Frieda Hempel, soprano, was enthusiastically welcomed upon her second visit to Sioux City, at a recital at the Auditorium on Dec. 6. The artist was in admirable voice, and her singing was thoroughly artistic. Coenraad V. Bos played two piano solos, and Louis Fritze, flautist, was also heard in two solo numbers. The concert was under the direction of the Sioux City Concert Course Committee.

W. G. S.

LOUISE HOMER APPEARS IN WORCESTER SERIES

Boston Quartet and Passmore Company Aid in Musical Attractions of the Week

WORCESTER, MASS., Dec. 19.—Louise Homer, contralto, and Jan Munkacsy, violinist, gave the third concert of the Steinert Series in Mechanics' Hall on Dec. 13. The reception Mme. Homer received from the large audience furnished further proof of her established popularity. The audience would not have been fully satisfied, however, without the "Samson et Dalila" aria, "Mon Coeur s'Ouvre à ta Voix," and the singer gave it as a final encore-piece. Mr. Munkacsy played effectively, and was also repeatedly recalled.

The Elite Quartet of Boston, comprising Arthur Brooke, flute; Hubert Sawlet, violin; Carl Stockbridge, 'cello, and Kathryn Perkins, harp, gave a fine concert at the Salem Square Congregational Church on Dec. 9, before a very large audience. All the members of the quartet, with the exception of Miss Perkins, are of the Boston Symphony. The concert was under the management of Edith Eklund. Solos, trios and quartets made up an attractive program. Dudley Buck's "Sing Alleluia Forth" was sung by the church choir, with Miss Eklund at the organ.

Malvena Passmore, soprano; Ellen Keller, violin; Marian Jordan, flute, and Sydney Dalton, piano, comprising the Passmore Concert Company of the White Bureau forces, gave an excellent concert in Mechanics' Hall on Dec. 12. The program was highly artistic, and merited a capacity house.

In a vesper service at the First Universalist Church on Dec. 11, the choir, conducted by Milton Snyder, sang with fine effect, and was assisted ably by the Bancroft Trio, of which Frances Berkowitz is leader. The church was filled.

C. E. M.

Music Examinations Committee Appointed for Alabama Schools

MONTGOMERY, ALA., Dec. 17.—A special examination committee for music in the schools has been appointed by the Superintendent of Education, upon authorization by the State Board of Education. The movement is one that has been sponsored by the Alabama Music Teachers' Association. The committee appointed for the State is composed of: Mrs. James R. Hagan of Mobile, Leta Kitts of Birmingham, and Mrs. Burr Nobors of Montevallo.

Francis Macmillen Presented in Recital by Lynchburg Women's Club

LYNCHBURG, VA., Dec. 12.—Francis Macmillen, violinist, gave an enjoyable recital at the City Auditorium on Dec. 6, in the first of a series of five recitals under the auspices of the Lynchburg Woman's Club. Hearty applause was given the artist. The program included a Gigue by Rust arranged by the violinist, and a Barcarolle by himself. Joseph Adler accompanied ably.

G. B. M.

Vanderpool Arranges Memorial Program

ASBURY PARK, N. J., Dec. 10.—The musical part of the program for the Elks' Memorial Service at the Main Street Theater early in the month, was arranged by Frederick W. Vanderpool. Mr. Vanderpool's most recently composed sacred song was the initial number. It was sung by the Metropolitan Quartet, which comprises Emily Beglin, soprano; Mabel Beddoe, contralto; Joseph Mathieu, tenor, and Walter Greene, baritone. Sullivan's "The Lost Chord" was another quartet number, and Mr. Greene gave a solo, O'Hara's song, "There Is No Death."

TRENTON, N. J.—Adaline K. Messerschmidt, harpist, was the soloist in a Sunday evening recital at the Y. M. H. A. and assisting her were Esther Cohen, pianist, and Louis Cohen, violinist, of Philadelphia.

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Buffalo Hails Its New Symphony in Successful First Appearance

Cornelissen, Leader in Hard Work of Founding the Orchestra, Greeted as Conductor—Detroit Symphony Appears, with Gabrilowitsch as Soloist—Friedman in Recital—Developing Children's Interest in Music

BUFFALO, Dec. 20.—Buffalo at last possesses its own Symphony. This new organization, numbering sixty players, made its first public appearance on Dec. 11, at Elmwood Music Hall, and was welcomed by an audience which packed the building. Arnold Cornelissen, one of the courageous band of workers who for months had been striving to accomplish what many persons had thought an impossibility, conducted the performance. A musician and teacher of more than ordinary ability, Mr. Cornelissen proved himself a leader of no mean ability.

Rev. M. J. Ahern, S. J., representing Canisius College, and George K. Staples, representing the Masonic Consistory, delivered short addresses reviewing the origin of the Buffalo Symphony, and praised the spirit of civic pride that moved the founders, and the aims and purposes of the organization.

Weber's "Oberon" Overture, the first movement of Beethoven's Fifth Symphony, Mendelssohn's "Fingal's Cave" Overture, and a couple of sketches, constituted the program. The orchestra showed a unity of ensemble and a capacity for tonal color which surprised critical hearers.

The Buffalo Symphony Orchestral Association is restricted to no particular class and is dominated by no particular organization or institution. It is a city-wide enterprise, and will have a paid-in membership open to everybody. While Mr. Cornelissen gave up his time to direct rehearsals, Louise Michael, secretary of Musical Arts of Buffalo, did all the clerical work and the mass of detail tasks incident to organization, and those two persons share largely in the triumph achieved by the Buffalo Symphony in its initial appearance.

Gabrilowitsch as Soloist

For the first time in many seasons Buffalo on Dec. 14 heard Ossip Gabrilowitsch at the piano, when the Detroit Symphony, of which he is conductor, paid its annual visit to Buffalo in the Mai Davis Smith series. His recitals a few years back drew capacity houses here, and this was the case again at this concert, when the artist more than delighted old friends and new. Mr. Gabrilowitsch was the soloist in the Rachmaninoff Concerto, and received an ovation. He then conducted in masterly style the performance of Tchaikovsky's Fifth Symphony.

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Ignaz Friedman's power as a pianist amazed a big audience in the Twentieth Century Hall on Dec. 9. This was Mr. Friedman's first appearance in Buffalo, and his great volume of tone and commanding virtuosity made this recital notable.

Music for the Children

The most striking feature of the present musical season here is the increased attention to the development of children's interest in music. Many concerts, recitals and musical meetings this winter have been planned expressly for children.

One of these concerts, given on Dec. 14 at Elmwood Music Hall, was organized by Mrs. Mai Davis Smith, who presented for the occasion the Detroit Symphony. The attendance of young music students was encouraging. Victor Kohler was conductor. Robert de Bruce gave instructive talks on the various compositions comprising the program, which included "Alice in Wonderland" symphonic sketches by Edgar Stillman Kelley, two movements from Beethoven's Eighth Symphony, and other numbers. Though many recitals for children have been given in local studios, it remained for Mrs. Smith to present a symphony concert for their enjoyment.

CHORAL CLUB OPENS SERIES IN HARTFORD

Choristers Present New Work
—Rachmaninoff and Eva
Gauthier Appear

HARTFORD, CONN., Dec. 17.—The Choral Club, Hartford's Male chorus, conducted by Ralph L. Baldwin, gave its first concert of the season on Dec. 7, at Foot Guard Hall. Knight MacGregor, of New York, baritone; Westley W. Howard, tenor, and Carl McKinley, pianist, assisted, and the concert was attended by a capacity audience. Cadman's cantata, "Vision of Sir Launfal," was a feature of the program, and another interesting number was the first performance of "Humpty Dumpty," a new work written and dedicated to the club by John Spencer Camp, a Hartford musician. The clever setting of this rhyme was admirably interpreted by the club, and the enthusiastic applause was shared by conductor, singers and composer. Mr. MacGregor sang a group of songs and was recalled many times, and Mr. McKinley accompanied with skill.

Rachmaninoff was presented here on Dec. 5 in a recital at Parsons Theater, under the management of Frank A. Sedgwick. A large audience heard the pianist in a program of Liszt, Grieg, Chopin and Dohnanyi numbers, and some of his own works, and demanded many encores.

Eva Gauthier, mezzo-soprano, gave a recital at Unity Hall, under the auspices of the Musical Club. The house was sold out. Her program was unusual and interesting, containing folk songs, arias, modern Italian, Russian, French and Spanish songs and also Javanese and Malay songs in costume. She was assisted at the piano by Leroy Shield, who played two piano groups in addition to the accompaniments. The audience was enthusiastic, and Miss Gauthier added several encores.

T. E. C.

D'Youville College is conducting a series of recitals, each one of which is of immense value to the young student. The recital there on Dec. 10 by the Echo-Trio, newly organized, but one of the most brilliant in Buffalo in point of individual reputation and achievement of its members, was particularly helpful to students as well as highly entertaining to more mature persons. This may be said also of the recital at this college under the auspices of the Women's Catholic Club on Dec. 17, with Dorothy Seidenberg, a young soprano, as soloist, and Ethyl McMullen as accompanist.

The Erie County Sunday School Association is aiming its unusually active musical plans directly for the advantage of youthful music-lovers.

Children's concerts will feature the municipal music program when Commissioner-elect John Meahl assumes charge of the municipal department of parks and public buildings on Jan. 1, and the regular Sunday municipal concerts are resumed.

The first concert of the season by the Buffalo Orpheus Society drew a big audience to Elmwood Music Hall on Dec. 12. John Lund, conductor of the Municipal Orchestra, was the leader, and William J. Gomph was at the piano. Marjorie Squires of New York, contralto, was soloist. The old and well trained Buffalo singing society was never heard to better advantage. As usual a special Orpheus string orchestra assisted.

Dewitt C. Garretson was the soloist at the recital of the Buffalo Chapter, American Guild of Organists, on Dec. 12, in St. Paul's Cathedral. His excellent playing greatly interested a large audience.

The Ionian Club and Ionian Orchestra gained fresh honors in a recital on Dec. 15, when several members of the organization appeared as soloists with the choir and orchestra. Mrs. N. M. Gould was the conductor.

F. W. B.

BORI CAPTURES TOLEDO'S FAVOR

Symphony in Second Program
of Season—Orpheus Club
Sings Cadman Cantata

TOLEDO, Dec. 19.—Lucrezia Bori, soprano of the Metropolitan Opera Company, aroused great enthusiasm in her costume recital at the Scott Auditorium on Dec. 5 as the third attraction of the School Teachers' Concert Course. She sang with delightful effect, and was frequently recalled. Edouard Gendron, the accompanist, played two groups of solos.

The Toledo Symphony gave its second program of the present season on Dec. 9 at Scott Auditorium, Lewis H. Clement conducting. The second and last movements of the Tchaikovsky Symphony in B Minor, No. 6, were played, and Weber's "Euryanthe" Overture also formed part of the program. Marian Struble, violinist, appeared in Wieniawski's Concerto in D Minor. Mrs. Otto Sand was at the piano.

The concert given by the Orpheus Club in the Coliseum on Sunday afternoon, Dec. 4, represented a departure from the program of former years. It was advertised as a sacred concert, and the club's chief music was the Cadman cantata, "Vision of Sir Launfal," in which the choir conducted by Walter F. Ryder, was assisted by James Hamilton of Chicago, tenor, and Russell Clevenger of Toledo, baritone. Mrs. Mary Willing Megley was at the organ, and J. Harold Harder played the piano accompaniment.

J. H. H.

Frieda Klink's engagement as soloist with the New York Symphony in Washington, Baltimore, Philadelphia and New York came to the contralto less than a year after her New York debut.

At his next New York recital Vladimir Rosing will make the novel departure of devoting a full program to Moussorgsky. The recital will be given at Aeolian Hall on Jan. 5 and the outstanding feature will be the "Death" cycle.

WASHINGTON ENJOYS FULL CONCERT LIST

Galli-Curci, Homer, D'Alvarez
with Symphony, Friedman
and Ruffo Appear

WASHINGTON, D. C., Dec. 17.—Amelita Galli-Curci, soprano, in her first recital here this season on Dec. 10, was greeted by an audience which not only packed the auditorium, but so crowded the stage that the artist found that the space reserved for her was restricted. Her vocal brilliancy and purity of tone had full scope in arias from "Lucia di Lammermoor" and "Traviata," and French, Italian and English ballads. Manuel Berenguer, flautist, played a number of solos.

Louise Homer, contralto, charmed a large audience by her rich, mellow tones and dramatic power at a recital on Dec. 12. Mme. Homer's program included excerpts from Mendelssohn's "St. Paul"; "Vo far Guerra," from Handel's "Rinaldo"; "Suicidio," from Ponchielli's "Gioconda"; a group of Sydney Homer's songs, and folk songs of many nations. Eleanor Schieb was an excellent accompanist. The concert was under the management of Mrs. Wilson Greene.

Marguerite D'Alvarez, contralto, assisted with great success as soloist on Dec. 15 at the third concert of the New York Symphony, Walter Damrosch conducting. The Beethoven Fifth Symphony, Ravel's "Le Tombeau de Couperin," and Liszt's "Les Préludes," formed the orchestral program and received a masterly interpretation.

Ignaz Friedman, pianist, revealed tonal beauty and remarkable capacity for color in his first Washington appearance on Dec. 15. He played delightfully a group of Chopin numbers, and a novelty of the program was the comparison recital with the Duo-Art piano in Liszt's "Les Préludes" and a suite of his own.

Titta Ruffo, baritone of the Metropolitan Opera Company, was the guest of Mr. and Mrs. Edward Hamilton Everett in an artistic program of songs from many lands, on Dec. 12.

Tom Burke, Irish tenor, sang operatic and oratorio arias and classic ballads effectively in a recital on Dec. 15. Walter Golde was the accompanist.

Grace Nelson, soprano, and Miriam Larkin, cellist, with Minna Niemann at the piano, were presented in recital on Dec. 11 by Mary A. Cryder. Miss Nelson's voice is well poised, flexible and colorful. In a program consisting of an aria from "Samson et Dalila," and French and American songs, she gave promise of an excellent future. As a soloist, Miss Larkin shared honors with Miss Nelson.

Lorraine Wyman and Howard Brockway gave a recital of Kentucky mountain ballads and old French songs on Dec. 11, under the auspices of the Washington Society of Fine Arts, and interpreted the music with charm.

W. H.

Herma Menth Heard in Recital for Third Time in Canton

CANTON, OHIO, Dec. 12.—Herma Menth, pianist, appeared in this city for the third time, at the McKinley High School Auditorium, Nov. 30, under the management of Herman Schmidt, a teacher of this city.

Miss Menth's sympathetic and human qualities have made her a favorite here. She played a program which included the Bach-Busoni "Chaconne" and works of Wagner-Liszt, Schütz-Evler, and many shorter compositions. The Choral Society, recently formed in this city held its third meeting under the direction of William Strassner. Another chorus has just been organized by the Elks Club, with some of the prominent singers of this city as members.

R. L. M.

Bronislaw Huberman's New York engagement with the Friends of Music on Jan. 1 will make a total of ten appearances in this city for the violinist this season.

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Eve of Christmastide Finds

Repetitions Mark Close of First Half of the Chicago Opera Season

CHICAGO, Dec. 19.—The past week revealed nothing new in the repertoire of the Chicago Opera, and while the final rehearsals were progressing for "Salomé," "Traviata" and "Lucia" patrons of the Auditorium heard the successes of the first week of the season repeated.

"Tannhäuser," which has definitely taken its place as one of the most popular productions, was given for the fourth time on Monday evening. The sensational ballet of Pavley and Oukrainsky is one of the magnets that draw expectant audiences to this opera. Rosa Raisa appeared as *Elizabeth*, Cyrena Van Gordon as *Venus*. Richard Schubert displayed a rounder and more suave tone in the name part, and Mr. Schwarz took his customary honors as *Wolfram*. Mr. Ferrari conducted.

A smooth and glowing performance of "L'Amore dei Tre Re" was given Tuesday. Miss Garden, although ill, sang capably the rôle of *Fiora* and received the exceptional support of Muratore, Baklanoff and Lazzari. The orchestra under the firm hand of Mr. Polacco poured forth the glorious music inspiringly.

"Otello" Repeated

Charles Marshall strode triumphant in the part of *Otello* on Wednesday, and the opera having had the advantage of a former presentation moved with greater sweep and power. The loose ends of the first performance were closely

knit by Mr. Cimini, the conductor, and the result was a clear gain in momentum, cumulative force and dramatic effect. Mr. Marshall gave freely of his voluminous voice. In spirit and physique he is the personification of the Moor, and this is one of the few instances of perfect casting. Rosa Raisa sang well as *Desdemona*, Giacomo Rimini was variable as *Iago*, and the other rôles were in good hands.

Mary Garden Cancels Twice

The indisposition of Mary Garden caused the cancelation of "Le Jongleur" on Thursday night and the substitution of "Madama Butterfly." Edith Mason again achieved a notable success as *Cio-Cio-San*, Edward Johnson was *Pinkerton*, and Irene Pavloska was *Suzuki*. There was excellent style and singing under the guidance of Mr. Polacco.

"Monna Vanna," listed for repetition on Saturday afternoon, was taken off the boards at the request of Mary Garden and "Tosca" was sung. Rosa Raisa in the name part, Tino Pattiera as *Mario*, and Baklanoff as *Scarpia* presented their usual satisfying performances and Angelo Ferrari gave an excellent presentation of the score.

"Rigoletto" was sung again on Saturday night, with Miss Mason in excellent voice as *Gilda*, Giacomo Rimini the name part, Tito Schipa as the *Duke*, and Frances Paperte as *Maddalena*. The end of the first half of the season reveals that twelve of the twenty-eight operas definitely announced have been produced.

Sunday Concerts Replete with Brilliant Musical Attractions

CHICAGO, Dec. 19.—A plethora of musical riches was offered Chicago audiences on Sunday, Dec. 11, and crowded houses rewarded the artists. The auditorium and stage of Orchestra Hall were filled to capacity to welcome Jascha Heifetz after an absence of two years. An exquisite performance was the gift in store for his hearers. Mr. Heifetz's art ranks with the highest, and he was at his best Sunday afternoon. His tone seems to have grown sweeter, and there is even more of repose and serenity in his bearing. His program included the Beethoven Sonata in G, the Wieniawski D Minor Concerto, a Chopin Nocturne, three pieces by Achron, Godowsky and Popper-Auer, and the Hungarian Variations by Ernst. All of these were played with consummate art. Three extra numbers were generously added. Samuel Chotzinoff played accompaniments in keeping with the rare quality of the program.

Hempel Sings with Chorus

The Auditorium housed a capacity throng when Frieda Hempel appeared as soloist with the Chicago Lincoln Club and Singverein the same afternoon. Miss Hempel was never more gracious, or her singing more seductive. Her voice rippled and soared, and ranged from the colorful dramatic hues to the light and fanciful tones of an enchanting coloratura. She sparkled and glowed in two Handel numbers, and revealed her rich lower voice in songs by Schubert and Schumann. Accompanying herself, she scaled the heights of the Norwegian

"Herdman's Song," and made a simple but delicious number of the "Carnival of Venice." Half a dozen encores hardly served to appease her audience. Coenraad v. Bos was her accompanist, and Louis P. Fritze furnished flute obbligatos. The chorus, under the leadership of William Boeppler, sang effectively numbers by Riedel, Unger and Stewart.

London String Quartet

The London String Quartet gave a program of transcendent artistry at the Blackstone, attracting an audience that enjoyed to the fullest the rare and gratifying musicianship. Composed of players of exceptional individual attainment, this organization has been fused into an ideal ensemble. Opulence of tone, evenness of rhythm, and delicacy in detail give them a place at the pinnacle of their chosen field. Three Quartets were played, one by Mozart in D Minor, one in G Minor by Debussy, and the posthumous D Minor work of Schubert.

Raymond Havens in Recital

Raymond Havens, pianist, brought some new music to Cohan's Grand, notably two old Italian dances arranged by Respighi. These Mr. Haven presented with vigor and a fine rhythmic swing that betokened a keen appreciation of their brilliant structure. His playing of the Bach Suite in C Minor was clear, intelligent and spirited. Numbers by Chopin, Liszt and Schumann provided variety of interest and Ravel's "Water Sprite" was done with expressive charm.

Emil Telmanyi, violinist, gave his first recital in Chicago in Kimball Hall on Dec. 13. Mr. Telmanyi is an inspiring

figure who draws expressive music from his instrument. There is mood and temper in his playing, with an individual coloring that places him among the foremost of present-day violinists. He provided an interesting work in the Busoni E Minor Sonata, heard here for the first time. The work is of massive proportions and its meaning was proclaimed in vivid style by Mr. Telmanyi. The Lalo Symphonie "Espagnole" was given with thorough insight, and with technical freedom and vigor. The Bach "Chaconne" was done with animation and two Hungarian dances by Brahms brought demands for an encore. The ac-

companiments were capably played by Sandor Vas.

Waldo Geltch in Recital

Waldo Geltch, violinist, was heard in recital at Lyon and Healy Hall on Dec. 13. He demonstrated a robust tone and mature understanding in the Handel Sonata in D, the Bruch G Minor Concerto, and a group by Kreisler, Auer and Wieniawski. His audience welcomed his playing and he was obliged to add extra numbers. Mr. Geltch was formerly head of the music department of Wisconsin State University. His accompanist was Margaret Carlisle. E. R.

BOZA OUMIROFF WARMLY COLORS RECITAL PROGRAM

Baritone Displays Fine Dramatic Voice —Loyal Phillips Shaw in First Appearance

CHICAGO, Dec. 19.—Boza Oumiroff, baritone, was heard in recital at Kimball Hall on Dec. 11, assisted by Mme. Ella Spravka, pianist. Mr. Oumiroff displayed a dramatic voice of fine quality, with ringing tones in the lower register and a sweeping flow to his highest notes. There was warmth in his phrases and his interpretations were admirable.

His program began with two numbers by Weber, one an aria from "Euryanthe" in which the flexible character of his voice was ably demonstrated. "Dream in the Twilight" by Richard Strauss and Liszt's "Lorelei" evoked enthusiastic applause, and numbers by Schumann and Reger was done with sonorous vocal effect. A set of French songs and a Bohemian group brought out a lyric strain of delicacy and refinement.

Mme. Spravka proved herself an excellent interpreter of Chopin in the F Minor Fantasia, and played artistic accompaniments.

Loyal Phillips Shaw, baritone, gave his first Chicago recital at the Playhouse on Sunday. Mr. Shaw demonstrated a good use of his resonant lower tones, but in the higher reaches of his voice there was a thinning of the texture that robbed it of its best effect. His vocalism is smooth and facile. His program included Schubert's "Erkling," Arensky's "Reverie" and numbers by Rachmaninoff, Bantock and Dodson. Accompaniments of a high order were played by Marx E. Oberndorfer.

SCHWARZ IN RECITAL

Baritone Exhibits Fine Artistry in Admirable Program

CHICAGO, Dec. 19.—Joseph Schwarz, baritone, who has proved one of the notable additions to the Chicago Opera this season, made a triumphant entry into the local concert field in a recital at the Evanston Club on Dec. 15. Mr. Schwarz's voice was in excellent condition, and he presented a program of exceptional merit. His versatility and the breadth of his powers were demonstrated in widely divergent works. "Traum durch die Dämmerung" by Strauss was given an inspiring interpretation, and Moussorgsky's "Song of the Flea," sung in Russian, was excellently done.

Mr. Schwarz sang with power and dignity a Handel aria and "Eri tu" from the "Masked Ball." Numbers by Schubert were finely given and in several Strauss songs he was admirable, indeed. His Russian group included numbers by Gretchaninoff and Rimsky-Korsakoff. He added several encores in response to insistent applause. Able accompaniments were played by Mary S. Marshall.

Leading Artists Appear in Mt. Carmel Concert


CHICAGO, Dec. 19.—Frances Paperte, soprano of the Chicago Opera, and Jacques Gordon, concertmaster of the Chicago Symphony, were the principal soloists at a concert given at Mt. Carmel Church on Dec. 4. The Little Symphony conducted by Adalbert Huguélet was heard in orchestral numbers. Miss Paperte sang "Pieta Signore" by Stradella and an aria from "Elijah," displaying a clear voice which she used with artistic effect. Mr. Gordon proved his artistic gifts in Bach's Air for the G String, and gave fine tonal coloring to the Scarlatti-Franko "Pastorale" and a Kreisler arrangement of a Rimsky-Korsakoff number. Jessie Isabel Christian sang two arias from "Elijah," and William Rogerson gave a Handel number. Elgar's "Pomp and Circumstance" and a movement of Tchaikovsky's Fifth Symphony were given by the Little Symphony, the musicians evincing sincerity and playing with vigor and precision. The church choir sang the "Pilgrim's Chorus" from "Tannhäuser" and chorals by Palestrina and Handel.

CHICAGO, Dec. 17.—Margery Maxwell, soprano of the Chicago Opera; Vera Poppe, cellist; Arthur Kraft, tenor, and Edgar Nelson, organist, were soloists at a concert given by the Agate Club on Dec. 11. Miss Maxwell was heard to excellent effect in operatic arias and French number, and Mr. Kraft gave a group of American songs.

One of the Dunbar Opera Companies Disbands

MEMPHIS, Dec. 17.—Failing to get sufficient support in its local season at popular prices after a rather disastrous tour of the Southwest, one of the companies of Ralph H. Dunbar disbanded here a few days ago. The organization presented three light operas here, "Bohemian Girl," "Martha," and "Robin Hood," and all were given fairly satisfactory performances by capable young singers. G. W.

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Chicago's Onrush Unabated

Serge Prokofieff Excites Audience with Two New Orchestral Works

Russian Composer Plays Own Concerto for Piano and Conducts Symphony with Frederick Stock's Forces—Displays Remarkable Ability as Pianist and Conductor—Compositions Show Varying Value

CHICAGO, Dec. 19.—Two new works by Serge Prokofieff, which were featured at the Symphony concerts of Friday and Saturday, have excited a good deal of attention, particularly because of their widely differing qualities. Prokofieff appeared in a triple capacity—as pianist, conductor and composer. At the piano he displayed amazing technique, and the ability to achieve definite and pronounced effects. At the head of an orchestra he is also a commanding figure, the personification of repose and authority, and seems to invite the confidence of his men. He has a smooth but determined baton, and an admirable freedom from mannerism and unnecessary gesture. He looks and acts like a real leader.

As to his creative effort shown in these two new works, opinion was not so unanimously favorable. The first was a Piano Concerto in C, with the composer as soloist, given for the first time anywhere. The Concerto is an attenuated piece of music, complex but paltry in effect, and many opportunities for fine expression left hanging in the air. There is plenty of melody in the work, but no sooner has the composer realized that a singing, wholesome phrase has intruded into his scheme than he nullifies it by contradictory and meaningless passages. The piano part is a colossal piece of work, with much extravagant rhythm and technical demands unusually exacting. What the Concerto lacks most is continuity and climax.

The Symphony in D, which Prokofieff declares is the kind of music that Mozart would have written in the present day, was given for the first time in Chicago with the composer conducting. This is a composition of much charm and careful workmanship. Melodic themes are ably contrasted but are never in conflict. There is a gratifying absence of abrupt transitions, and from the opening bars there is a steady culmination of interest to the vigorous and effective close. Prokofieff has made a valuable contribution to orchestral literature. He was re-

warded at the end of each number with an ovation, and there is no doubt that the audience, while amused at the Concerto, paid a genuine tribute to the merits of the Symphony.

Under Mr. Stock's leadership the orchestra played Strauss' Serenade for wind instruments appealingly and with infinitely delicate coloring, and gave a clear interpretation of the Bach Concerto in G. The program ended with Liszt's "Les Préludes," gorgeously tinted and beautifully played.

EMIL RAYMOND.

CLAIRE DUX REVEALS FINE ARTISTRY IN FIRST RECITAL

Soprano of Chicago Opera Delights Large Audience with Arias and Songs

CHICAGO, Dec. 18.—As brilliant on the concert platform as she is distinctive on the opera stage, Claire Dux, soprano of the Chicago Opera Association, was heard in recital for the first time in this city at the Kinsolving musicale at the Blackstone on Dec. 13. Miss Dux sings with a lyric charm that is irresistible. Her voice contains every modulation from the heartfelt tones of her lower register to the buoyant sparkle of her top notes. She captivated her audience by her graciousness, and was compelled to add several extra numbers.

An aria from Mozart's "Figaro" and a Bizet air were given with distinction and excellent understanding. The "Caro Nome" from "Rigoletto" was something of crystalline purity and was greeted with an ovation.

Three English songs revealed a finely chiseled artistry, and a group by Schubert received warm and vivid interpretations. Rimsky-Korsakoff's "Chanson Indoue" was delightfully done. Richard Hageman provided accompaniments of exceptional merit.

Gilbert Wilson Heard in Song Recitals

CHICAGO, Dec. 19.—Gilbert Wilson, baritone, gave a concert at the American College of Physical Education on Dec. 11, being enthusiastically received by a large audience. He sang numbers by Dvorak, O'Hara, Pierce, Vanderpool, Stickle and scored a success with "Allah" by Kramer and an aria from "Elijah." On Dec. 14 Mr. Wilson sang the "Messiah" with the College Choral Society at Albion, Mich.

Students Give Orchestral Concert

CHICAGO, Dec. 19.—The Symphony Club, composed of ensemble students of American Conservatory, gave a concert in Kimball Hall on Dec. 17 before a large audience. The Overture to "Egmont" by Beethoven, and the "Marche Slav"

by Tchaikovsky showed earnest effort and capable musicianship. The soloists were Laura Turner, soprano, who gave a number by Bemberg; Edward Eigenschenk, organist, who played the "Fantasia Triomphale" by Dubois; and Marvin Sakanowsky, violinist, in two movements of a Lalo Concerto. The players were ably conducted by Ramon Girvin, head of the violin department of the Conservatory.

JOHNSON IN FINE PROGRAM

Tenor of Chicago Opera Heard in Recital

CHICAGO, Dec. 19.—Edward Johnson, tenor of the Chicago Opera, gave a song recital at the Drake Hotel on Dec. 15. His lyric voice was heard to even better advantage on the platform than on the operatic stage. An audience that filled the Drake auditorium greeted him with unqualified approval, and demanded numerous encores.

His first numbers included the "Sommi Dei" aria by Handel, two old Italian songs, and works by Schubert, Wolf and Tchaikovsky. The "Flower Song" from "Carmen" was finely given, and an American group brought a well arranged program to an end. Mr. Johnson possesses marked clarity of diction and his vocalism is that of the mature and thoughtful artist.

Kraft Fills Several Engagements

CHICAGO, Dec. 19.—Arthur Kraft, tenor, was heard in recital at Rockford, Ill., on Dec. 13, his principal numbers being a Handel aria and songs by Strauss, Cadman, MacDermid and La Forge. He was warmly received by a large audience and was compelled to add a number of encores. Mr. Kraft gave a concert in Elgin, Ill., on Dec. 8, and was re-engaged for the following week. He sang in Haydn's "Creation" with the Wooster Choral Society at Wooster, Ohio, on Dec. 14. On Dec. 1 he was soloist with the St. Cecilia Club at Houghton, Mich.

Frank Parker Soloist with Civic Music Association

CHICAGO, Dec. 19.—Frank Parker, baritone, was soloist at a concert given by the Civic Music Association on Dec. 14. He sang numbers by Speaks and O'Hara, a group of Kipling songs and some English numbers. Nesta Smith, violinist, played compositions by Wieniawski and Kreisler.

Irene Pavloska at Benefit Concert

CHICAGO, Dec. 19.—Irene Pavloska, mezzo-soprano of the Chicago Opera, was principal soloist at a concert given for the benefit of the Oak Park Hospital on Dec. 16. She sang the Balatella from "Pagliacci," a group of old French and English ballads, and the "Last Hour" by Kramer. Zetta Whitson, violinist, also contributed to the program.

Carl F. Mathieu Sings with Ballmann Orchestra

CHICAGO, Dec. 19.—Carl F. Mathieu, tenor, was soloist with Ballmann's Orchestra at North Side Hall on Dec. 11, singing an aria from "Martha" and Lohengrin's "Narrative." Fritz Renk and Louis Latinsky, violinists, played a group of duets. The orchestra played the Delibes "Sylvia" Suite and shorter numbers.

Jessie Christian Returns After Successful Concert Tour in East

CHICAGO, Dec. 19.—Jessie Christian, coloratura soprano, has returned after a concert tour of the East. She sang to a capacity audience in the Auditorium at Columbus, Ohio. The assisting artist on the tour was Gavin Williamson, pianist.

PAVLOWA DAZZLES WITH FINE BALLETS

Supreme Joyousness of Dance Wins Audiences in Three Performances

CHICAGO, Dec. 19.—Anna Pavlowa returned last week to thrill and conquer Chicago audiences, and after three inspiring performances the conviction remains that her youth is perennial, her art imperishable, and her joyousness undying. Her delicate grace, fanciful imagery, and the sense of the spiritual that is inseparable from her work, radiated through Medinah Temple and left her spectators elevated and ennobled. It is always pure art that Pavlowa typifies.

Mme. Pavlowa brought a fascinating corps of terpsichoreans, and presented many new works and some old ones. An orchestra of distinction, ably conducted by Theodore Stier, provided admirable music. "The Fairy Doll," a ballet in two scenes, opened the first program on Friday evening. Pantomime of a high order was witnessed in this work, with Pavlowa in charming solo dances, and excellent support by M. Zalewski.

"A Polish Wedding" with music by Krupinski was a new spectacle, with Pavlowa and Pianowski in a series of Polish folk dances. Half a dozen divertissements followed, the most notable of which was the "Swan." The cello solo was played with rare expressiveness by Max Froelich. In a Russian dance to music by Tchaikovsky and Rubinstein, Pavlowa and Karavaiyeff with members of the ballet, gave a stirring performance.

"Snowflakes," a fantasy graphically depicted with the aid of Tchaikovsky's "Nutcracker" Suite, was the novelty of the Saturday matinee performance. The "Magic Flute" gave an opportunity for excellent individual work on the part of Zalewski and Hilda Butsova. "California Poppy" was an entrancing solo number by Pavlowa; Novikoff was a fiery figure in the "Warrior's Dance," and Miss Friede was a pleasure to the eye in "Anitra's Dance."

The feature Saturday night was the ballet, "Amarilla," to music by Glazounoff and Drigo. There was intensity and power in this gypsy episode, with further plaudits for Pavlowa in the title rôle, and scarcely less for Novikoff, Zalewski and the ballet corps. Hilda Butsova and Dombrowski gave "En Souridine" by Telam, and Pavlowa and Novikoff danced a Bacchanale to music by Glazounoff. Delibes' "Coppelia" was the opening number, in which Butsova, Dombrowski and Zalewski did notable work.

Rosamond Lee Chadwick Achieves Success

CHICAGO, Dec. 17.—Rosamond Lee Chadwick, soprano, was the principal soloist at the North End Club musicale on Dec. 12. Mrs. Chadwick displayed a coloratura voice of remarkable purity and scored a success with her singing of the "Caro Nome" from "Rigoletto." Sebastian Burdetti, baritone, was heard in an interesting group.

Violin Duets at Lyon and Healy Recitals

CHICAGO, Dec. 19.—The artist concert series at Lyon and Healy Hall last week attracted large audiences to hear a program for two violins given by Richard Czerwonky and Ebba Sundstrom. They played a Goossens Suite, the Handel Sonata in E and a Serenade by Sinding. Marion Lychenheim played the accompaniments.

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None Laughed or Hissed, But
Some Seemed Inclined to Do
Both—Ornstein Soloist with
Stokowski Forces — Rich
Quartet Gives Program

HARRISBURG, PA., Dec. 19.—Harrisburg heard the famous "Five Pieces" of Schönberg at the concert of the Philadelphia Orchestra on Dec. 8 at the Orpheum Theater. The audience neither laughed at nor hissed this music, though probably many felt like doing both. Sometimes the pieces reminded one of those realistic stunts the Old Home Band played known as "Feeding Time at the Zoo" or "Dawn in the Cow Barn." The Schönberg number was interesting, however, as evidence that there are worse things in music than jazz.

Leo Ornstein was the soloist, and was given an ovation for his playing of the Rubinstein Concerto in D Minor, the pianist being recalled again and again. His technical equipment was entirely equal to the task set by the tremendous work, and his poetic temperament found full expression in the interpretation of its singing melodies. With that precise control which Leopold Stokowski's bâton wields, the orchestral part was excellently played, and the concerto was not merely an orchestral number with piano accompaniment.

The program also included the prelude

to "Lohengrin," "L'Après-Midi d'un Faun," and the tone-poem "Finlandia." Nothing was finer in the concert than the soft voices of the violins in the Wagner number. After the Debussy music, the flute soloist, W. W. Kincaid, had to bow his acknowledgments to the applause. Honors were shared by the solo clarinet

SCHÖNBERG LEAVES PITTSBURGH UNMOVED

Stokowski Gives Ultra-Modern
Works on Program—Local
Chorus Appears

PITTSBURGH, PA., Dec. 17.—An interesting study in contrasts was presented by the Philadelphia Orchestra in the Syria Mosque Dec. 9 and 10, when Leopold Stokowski directed a concert of works by Arnold Schönberg and Wagner. The much discussed pieces by Schönberg were received by the large audience without much demonstration, save for a little mirth and some little applause. The orchestra and conductor, however, were much praised for their performance.

A large group of concert-goers and students were enabled to see some of the light of Schönberg, through an analytical talk on the program given by Charles N. Boyd, one of the directors of the Pittsburgh Musical Institute, in the institute auditorium Wednesday night.

and oboe as well as by Thaddeus Rich, first violin, whose one little solo phrase during the number was exquisitely played.

Lovers of chamber music were delighted a week ago by the concert given by the Rich Quartet, which lived up to its reputation as one of the best organizations of its kind in this country. The personnel of the quartet is Thaddeus Rich, first violin; Harry Aleinikoff, second violin; Romain Verney, viola, and Hans Kindler, cello. Assisting the quartet was Adelaide Fischer with Bernard R. Mausert at the piano. L. H. H.

chase of the first Pipe Organ built in America. Its construction was commenced in 1776 and completed in the following year. The builder John Diefenbach lived in this county and subsequently built instruments for a number of historical churches. The organ is in the best condition possible and many distinguished players have recently played upon it and it will be given a prominent position in the work "Church organs of America" shortly to be published. Several historical societies have competed for possession of the instrument and a large offer was received from a prominent New York collector of antiquities. W. H.

Norristown, Pa., Hears "Elijah" Song
by Choral Society

NORRISTOWN, PA., Dec. 12.—The Norristown Choral Society, Ralph Kinder, conductor, was heard in a performance of Mendelssohn's "Elijah," in the Grand Opera House on Dec. 1. The soloists were Mildred Graham, soprano; Louise Keene Detwiler, contralto; Ednyfed Lewis, tenor, and Henri Scott, bass. Accompaniment was contributed by thirty members of the Philadelphia Orchestra. Eleanor Lois Fields is accompanist for the Society.

New Waterloo Quartet Starts Career

WATERLOO, IOWA, Dec. 19.—The Kauffman Male Quartet, a new organization, was heard in concert in the East High School Auditorium recently, as the third event in the local concert course. Walter Steinecker is leader and second tenor of the quartet. An excellent musical program was presented before a large audience. B. C.

Piano illustrations were provided by Dallmayer Russell.

The Pittsburgh Choral Society opened its third season in Carnegie Hall, Dec. 8, in a pleasing recital of a cappella choral music under the direction of Charles N. Boyd. The assisting artist was Cecil Arden, soprano, who was accompanied by Elsie Breese Mitchell. Two Christmas carols of Richard Kountz, a Pittsburgh composer, were included in the program.

Ethel Leginska, pianist, and Hans Kindler, cellist, appeared in the second of the May Beegle series in Carnegie Hall, Dec. 1. Miss Leginska played two of her own works. Kindler was accompanied by Carl Bernthaler, Pittsburgh pianist. R. E. W.

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READING, PA., Dec. 12.—The Historical Society of Berks County with headquarters in this city has completed the pur-



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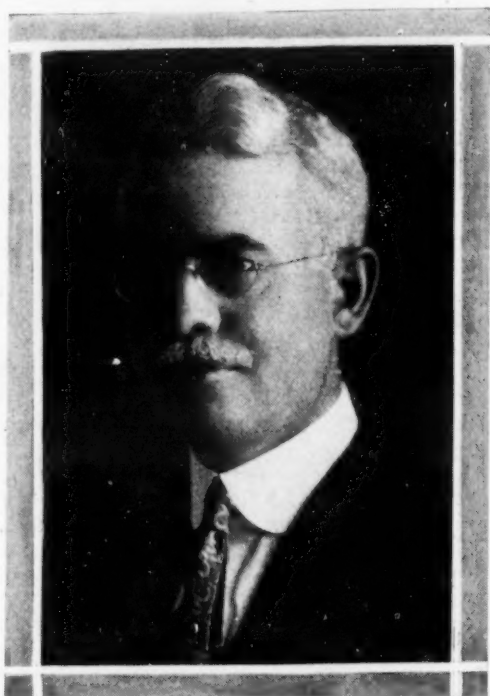
Frank E. Doyle Declares Singing in English Is Hampered by Poor Text

Standards Are Low, Boston Teacher Affirms, Because Composers Set Songs to Unsuitable Words—Instances French Example as One to Be Emulated—America Should Produce the Best Music, He Says

BOSTON, Dec. 19.—"How is the highest art in singing in English to be achieved, when the texts offered to singers are so indifferent?" is the question asked by Frank E. Doyle of Boston, vocal teacher. "There will be more encouragement to sing in English when our composers refuse to set doggerel to music," or having chosen works of merit, refrain from distorting accents and emphasizing unimportant words."

The evil does not exist only in translations, he says, though these are often attacked for their wrong readings and ungrammatical English. "For instance," Mr. Doyle continues, "one of the best collections of operatic airs makes *Marguerite* in the 'Jewel Song' exclaim over and over 'This is not me.' But there are natural difficulties in the case of translations. There is no excuse for poor texts in original songs in English. Yet we have them all the time. Now our art can rise no higher than its standards, and these, so far as the English of our songs is concerned, have been very low."

"Modern French songs show a decided contrast to this, in the reverent treatment of their own language. It is no accident that the French songs are the most artistic, and the French the best singers. The songs of Debussy, for one



Frank E. Doyle, Boston Vocal Teacher, Who Complains That Songs in English Are Generally Composed to Indifferent Texts

example, sound as if the words were being read by an accomplished actor.

"Our composers, when they choose verses of merit, should be careful against distortions. I have in mind a setting of one of Poe's poems that makes irreverent changes in the text. Another instance comes to mind of a very beautiful song which by misplacing the stress changes the meaning of the phrase 'I love you!' in an absurd manner. Then, too, the word 'Sweetheart' is often set in our songs with the accent on the second syllable, while sometimes the composer treats it both ways. I maintain that this is most inartistic."

"It is a teacher's function to educate,

and the function is not fulfilled if his pupils' taste is corrupted by infelicities of English. At the same time, I have tried to make my criticisms constructive. I always call the publishers' attention to faults that may occur in their plates; and when I find suitable songs, of which there are many of American origin, I use them all I can. I believe there is no fundamental reason why the best music cannot be produced in this country."

H. L.

NEW ORLEANS ENSEMBLES

Local Forces Give Programs Before Club Members

NEW ORLEANS, Dec. 17.—The Polyhymnia Circle gave its first concert for the season Nov. 22, when the finely trained chorus, conducted by Mrs. Theresa Cannon, appeared. Paul Jacobs, Mrs. Henry Ader, Mr. and Mrs. Joseph C. Delery, Mrs. William Guste and Mary Bays, were the soloists. Marietta Sarat and Fred A. Wulff, Jr., gave piano and violin numbers. The November program of the Literary and Musical Club was of especial interest. Contributing artists were Mrs. Machado, Mme. Gabrielle Lavedan, Virginia Westbrook, Mary Baus, Rene Solomon and Campbell Cooksey. Milo Williams, violin, and Mabel Blaise, cello, were heard in two numbers.

A program of high standard was presented by the Saturday Musical Circle, of which Mrs. Mark Kaiser is president, on Nov. 26. Mme. Eugenie Wehrmann-Shaffner, Mr. Faget and Mr. Solomon presented trios for piano, cello and violin. Corinne Meyer, Mr. Wheelahan and Mary Bays were other contributing artists.

A memorial concert for the late George O'Connell was presented on Nov. 25 at the historic Cabildo, under the auspices of Le Cercle Lyrique. The large hall was crowded. A program of sacred music was presented and a eulogy was delivered by Bussiere Rouen. Mr. O'Connell was a leading musician here.

H. P. S.

Recent dates for Mary Fabian, soprano, have included appearances at the Caruso memorial musicale of the Verdi Club at the Waldorf-Astoria and for the Ivy Club.

ITALIAN TRIO GIVES EXCELLENT CONCERT

Concert. Alfredo Casella, pianist; Arrigo Serato, violinist, and Arturo Bonucci, cellist. Aeolian Hall, Dec. 13, afternoon. The program: Sonata for Piano and Cello, Op. 19, Rachmaninoff; Sonata for Piano and Violin, César Franck; Trio in C, Brahms.

It has been said that "star casts" are never a success because each star strives for pre-eminence, thus destroying the ensemble. Such was not the case in the present instance, for if the concert lacked anything, it was not team-work. The Rachmaninoff Sonata is not a work of surpassing interest, with the exception of the Andante movement. Here and there are phrases that one greets as old friends from the same composer's much-played Preludes, but the work as a whole, though it is less gloomy in character than many of his compositions. Of the playing of it, only the very highest praise can be given. Mr. Bonucci's tone was at all times warm and fluent and he played with an unstudied manner that gave much charm to his work. Mr. Casella also played superbly. Occasionally his tone was a trifle over-loud, but not so much so as to destroy the ensemble.

The César Franck Sonata, one of the supreme works in this form, failed somewhat in interest on account of Mr. Serato's business-like manner of approaching it. His tone, however, was clear and his technique, save for a momentary bit of indecision as to pitch, of an agreeable sureness. Not for nothing was Mr. Serato one of the most popular violinists in Berlin for some years. Again, Mr. Casella's work was above praise.

The Brahms Trio was a magnificent piece of ensemble playing and throughout the three artists gave of their best, winning prolonged applause between the movements and at the close. J. A. H.

MASON CITY, IOWA, Dec. 19.—The National Concerters' Quartet of women's voices is now on a twenty-six weeks' tour in the East and South. Faith Culver, one of the quartet, is also manager.

THUEL BURNHAM

Headlines from a Few of the Press Notices

NOVEMBER TOUR

DES MOINES REGISTER, Nov. 22, 1921

"BURNHAM IN RECITAL HERE SHOWS ARTISTRY. PROVED HIMSELF PIANIST OF HIGH RANK."

DES MOINES CAPITOL, Nov. 22, 1921

"BURNHAM AGAIN PROVES HIMSELF A PIANIST OF STRENGTH AND POWER."

EVENING CRESCENT NEWS, Frankfort, Ind., Nov. 29, 1921

"THUEL BURNHAM ENCHANTS LOCAL MUSIC LOVERS. IN CHOPIN, THE WONDERFUL GENIUS OF THE PIANIST FOUND ITS BEST EXPRESSION."

FRANKFORT MORNING TIMES, Frankfort, Ind., Nov. 29, 1921

"FAMOUS PIANIST PLEASES LARGE AUDIENCE HERE. IN SURPASSINGLY BEAUTIFUL PROGRAM THE POETIC GENIUS OF THE MAN FOUND FULL PLAY."

EVENING NEWS, Perry, Ia., Nov. 19, 1921

"THUEL BURNHAM PROVES HIMSELF TRUE VIRTUOSO. HE SUCCEEDED UNQUALIFIEDLY WITH HIS AUDIENCE WHICH WAS BOTH ASTOUNDED AND DELIGHTED."

FORUM, Fargo, North Dakota, Nov. 26, 1921

"ADVANCEMENT SHOWN IN BURNHAM RECITAL. TONE RICHER, MUSICAL GRASP BROADER THAN PLAYING REVEALED SEVERAL YEARS AGO."

MORNING HERALD, Tama, Ia., Nov. 16, 1921

"BURNHAM'S HEARERS HELD SPELLBOUND. HAS THE TEMPERAMENT OF THE IDEAL CHOPIN PLAYER."

Steinway Piano Used

Management: NEW YORK CONCERT BUREAU
Metropolitan Opera House, New York City



From Painting by Warde Travers

ADELE PARKHURST

SOPRANO

IN RECITAL AT

TOWN HALL DEC. 5, 1921

FROM THE PRESS

NEW YORK HERALD. Possessor of a valuable voice of good range, excellent quality . . . variety of color. Her most valuable asset is her understanding. Charming methods of expression.

NEW YORK MAIL. A beguiling singer. Tones were clear and vibrant. Fragrant fresh quality. Knows the delicate art of interpretation. Her "Caro el mio Bambin" was exquisitely done. Good phrasing.

NEW YORK TIMES. Gave real pleasure.

NEW YORK WORLD. Her voice is soprano of good quality and range, and she sang with skill and intelligence.

NEW YORK TELEGRAM. An intelligent interpreter of songs. Particularly praiseworthy was the spirit with which she brought out the moods and emotions of the words which she sang.

NEW YORK AMERICAN. Her program was carefully compiled, and revealed her pleasing voice, commendable method and good taste.

BROOKLYN DAILY EAGLE. Miss Parkhurst's singing is admirable in many respects, particularly in the singer's realization that it is a matter of artistic necessity to convey the complete meaning of text and music to the audience. At least this soprano makes a specific effort to publish songs in such manner and style as best reveal their content. Few young singers could give nicer expression to Guarneri's "Caro el mio Bambin."

MANAGEMENT

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8 EAST 34 ST. NEW YORK



SINGER AND HARPIS GIVE JOINT RECITAL

Greta Torpadie and De
Stefano Unite in
Program

Joint recital, Greta Torpadie, soprano, and Salvatore de Stefano, harpist. The Town Hall, Dec. 16, afternoon; Walter Golde, accompanist. The program: Songs—"En Slanda," Sibelius; "Rosornas Sang," Sibelius; "Flickan Knyter i Johannebatten," Stenhammar; "Ur Striden," Eriksson; "Selma," Ainaer; Harp Soli—Impromptu, Schuecker; Ballade, Hasselmans; Gavotte, Sgambati; Notturno, Longo; Deux Etudes, Dizi; Songs—"Le Sommeil de l'Enfant Jésus," Gevaert; "Le Paon," Ravel; "La Vierge Chantant," Dirk Foch; "Dormez-Vous," Weckerlin; "Villanelle des Petits Canards," Chabrier; Harp Soli—Menuet, Ravel; "Légende," Galeotti; "Serenade Espagnole," Albeniz; Arabesque No. 2, Debussy; "Ferie," Tournier; Songs—"Song Without Words," A. Walter Kramer; "Mother, I Cannot Mind My Wheel," Barlow; "A Fairy Story by the Fire," Merikanto; "All in the Morning Early O," Atherton.

Singer and harpist found their audience, though not large, a very friendly one, disposed to admire and to applaud. Miss Torpadie's interpretative skill and Mr. de Stefano's mastery of his instrument were such as to fan cordiality to enthusiasm.

GIVES STUDIO MUSICALE

Leading Artists Appear at Reception to
Mr. and Mrs. Max Selinsky

A musicale to introduce Mr. and Mrs. Max Selinsky, violinists, was given by Lazar S. Samoiloff, New York voice teacher, on Friday evening, Dec. 16, at his studios in Carnegie Hall.

Among the guests were many prominent musicians, including Paul Althouse, tenor of the Metropolitan Opera, who sang "Celeste Aida," with great beauty of voice and later was heard with Tamaki Miura, the Japanese soprano, in the duet from "Madama Butterfly," both artists singing brilliantly. Mme. Miura also sang the aria, "Un Bel Di," evoking enthusiastic applause.

Mr. and Mrs. Selinsky played some works for two violins with mastery of their instruments and a fine ensemble. Emil J. Polak played splendid accompaniments for them, as well as for several of the vocalists.

Nina Tarasova, the singer of Russian folk-songs, was prevailed upon to give several of her delightful numbers, which she did to the enjoyment of the guests. She was accompanied by Lazar S. Weiner. Mme. Medvedieff, Russian soprano, sang an aria from Tchaikovsky's "Pique-Dame." Gladys St. John, coloratura soprano, sang "Caro Nome" from "Rigoletto," and "Charmant Oiseau." Jean Barondess, soprano, sang the aria from "Bohème," and Mme. Ernestine Bernard the aria from "L'Enfant Prodigue." Each was warmly applauded.

Rubinstein Club Gives Christmas Concert

A Christmas concert was given by the Rubinstein Club, Mrs. William Rogers Chapman, president, in the Astor Gallery of the Waldorf-Astoria on Dec. 17. The first part of the program was devoted to the singing of Christmas carols by the choral division of the club under the leadership of Mrs. J. H. Kavanaugh, assistant conductor. Solos were presented by Mrs. Sitzler, Mrs. Williams, Mrs. Oldrieve, Mrs. Johnson, Mrs. E. F. La Prise, Marie Kenney O'Connell and Gladys Weller. The second part of the program was a Christmas operetta, "Noel," by Frederic d'Erlanger, given under the direction of Mr. and Mrs. Marx E. Oberndorfer accompanied by the hotel orchestra.

In Boston Studios

Mary Clark, soprano, who made her debut in Jordan Hall, Dec. 3, is a pupil of S. Kronberg. De Ross McAlister, tenor, and pupil of Charles A. White, head vocal instructor at the New England Conservatory of Music, was heard in an aria from "Bohème" in the Boston Opera House Dec. 4, on the occasion of the Elks Memorial Services, which were conducted under the auspices of Boston Lodge No. 10, B.P.O.E. He had an able accompanist in Henry Levine. W. J. P.

Mme. Niessen-Stone Gives Reception to Elly Ney

In honor of Elly Ney, pianist, and her husband, Willy Van Hoogstraten, the Dutch conductor. Mme. Matja Niessen-

Without an unusual voice or one that seems beyond improvement in emission and support, Miss Torpadie again made it clear that she has that most precious of singers' gifts—the ability to capture and project the moods of widely varying songs. Intelligence shone in her treatment of the Scandinavian, French and English lyrics that comprised her program. Those of the first group were preceded by gracefully spoken brief explanations of their context. Eriksson's "Ur Striden" stood out as particularly vividly sung—a drama compressed into three minutes of musical eloquence.

Among the French songs, the Weckerlin "Dormez-Vous" was redemanded, and so was the "Villanelle des Petits Canards" which had in it elements of the art of the *diseuse*, as Miss Torpadie projected it. The Kramer "Song Without Words" and Howard Barlow's "Mother, I Cannot Mind My Wheel" were unusual numbers of the concluding group, both expressively sung.

Mr. de Stefano's two groups, ranging as they did from Schuecker and Hasselmans to Ravel and Debussy, ran the gamut of modern harp technique, and emphasized also the artist's exceptional gifts for nuancing and color. One of the most charming of his numbers was the Galeotti "Légende."

Walter Golde, who played for Miss Torpadie, supported her skillfully and tastefully. O. T.

Stone entertained at her home in New York on Sunday evening, Dec. 11. A gathering of prominent musicians and music-lovers listened with interest to a splendid program, which Mme. Niessen-Stone had prepared and in which she presented her pupils.

The singers were Doris Freemorgan, soprano; Viola Silverberg, mezzo-soprano; Ruth Nickerson, soprano; Grace Foster, coloratura soprano; Lillian Cutler, contralto; Marie Edelle, soprano; Madge Dower, soprano; Helen Dower, contralto; Harry Kravitz, bass baritone; Bernard Friedman, baritone. All sang their solo numbers admirably, the Misses Dower joining in duets by Mendelssohn and Puccini and the Misses Edelle and Cutler giving a fine performance of the big duet from "La Gioconda." Gladys Brady was the accompanist. Among the guests were Mme. Johanna Galski and her daughter, Lotte Tauscher, Mr. and Mrs. George Fergusson, Mr. and Mrs. Theodore Spiering, George Meader, Edwin Hughes, Mme. A. E. Schoen-René, Mme. Caroline Mihr-Hardy, Mr. and Mrs. Francis Moore, Mr. and Mrs. Mark Fonaroff, Mr. and Mrs. William Cowen, Mr. and Mrs. R. A. Brinkerhoff and Mr. and Mrs. Max Smith.

CONCERT AT COLUMBIA

University Orchestra Gives Program
Under Dittler's Baton

Much of the pomp and circumstance of regular orchestral concerts was observed in the program given by the Columbia University Orchestra in the auditorium of Earl Hall on the evening of Dec. 14. Ida Deck, pianist, appeared as soloist with the orchestra, under Herbert Dittler's direction, in the Concert-piece of Weber. Her later group of solos was given without orchestral accompaniment. These were the Chopin Fantasia in F Minor and two German Dances by Beethoven. Miss Deck was cordially received.

The orchestra is recruited mainly from the student-body of the University, but there are usually a few places open in it for general music students desiring orchestral practice. It performed on this occasion the Haydn Symphony No. 2, in D; the familiar Andante Cantabile of Tchaikovsky, and the Nicolai Overture to "The Merry Wives of Windsor," under Mr. Dittler's capable baton. Daniel Gregory Mason and Seth Bingham, associate, are the faculty directors of the organization.

Longy School of Boston to Present Scholarship to Gifted Pupil

BOSTON, Dec. 17.—A movement to nurture latent talent among children of those of limited means has been started in the Longy School of Musical Instruction, through the kindness of Mrs. Gertrude B. Peabody, violin instructor of the school. Beginning Jan. 3, an eighteen-hour trial course will be offered to children from seven to fifteen years of age, who have never studied violin, but who are regarded as being gifted musically and who have not the means to obtain education. The course will be given in

the form of class lessons twice weekly, the children from eleven to fifteen meeting Tuesday and Friday, and the younger ones at different periods. The enrollment will be limited to five in a class. This trial month will serve as a test of the ability of the children, and at the end, if satisfactory results are obtained, one student will be selected to enter the school as a free violin pupil. Pupils may register up to Dec. 28, and, as each child must have a violin suitable to his size, the applicant must come personally, bringing two letters of recommendation, preferably from school or music teachers indicating his particular needs.

W. J. P.

MADISON WARMLY WELCOMES STRAUSS

Elisabeth Schumann's Singing
Acclaimed—Recital by
Illingworth

MADISON, WIS., Dec. 19. — Richard Strauss, the composer, and Elisabeth Schumann, soprano, were given a hearty welcome at the New Parkway Theater in a program of Strauss songs. As a trunk containing part of the music was lost, however, a group of Schubert songs was substituted for one of the composer's groups. Those who may have come out of curiosity to see Richard Strauss were surprised and delighted by the artistic singing of Elisabeth Schumann. Both the composer and singer were given an ovation.

Nelson Illingworth appeared at the Central High School on Dec. 5 in a song recital. The audience, numbering about 700, applauded him warmly, especially for "Edward" and "The Two Grenadiers." Gordon Campbell was an excellent accompanist.

The General Hospital Nurses' Alumni Association presented Jules Falk in a violin recital at the Central High School on Dec. 3. He was ably assisted at the piano by Juliet R. Ettelson.

C. N. D.

HEMPEL IN TRI-CITIES

Soprano Gives Jenny Lind Recital—Symphony Program

DAVENPORT, IOWA, Dec. 18.—Frieda Hempel appeared at the Coliseum, Dec. 12, in her Jenny Lind program, and strengthened her popularity. Her most effective numbers were Taubert's "Bird Song," Benedict's Variations on "The Carnival of Venice," "The Last Rose of Summer," and "The Blue Danube." Coenraad V. Bos, her admirable accompanist, also gave several Chopin numbers, and Louis P. Fritze played flute obbligatos.

A large audience was enthusiastic over the work of the Tri-City Symphony, at the second pair of concerts given by that organization at the Coliseum and the Augustana College Gymnasium on Dec. 11 and 12. Tchaikovsky's F Minor Symphony was especially greeted. Mary Powelankey of Muscatine, soprano, received much applause as the soloist.

A. M. S.

Madeleine Cardinal Heard in Concert at Eglise Notre-Dame

Madeleine Cardinal, dramatic soprano, assisted by Fifi Vidal, 'cellist, and Jacqueline Vidal, violinist, with Marie Lanfranchi at the piano, was heard in recital in the auditorium of the Eglise Notre-Dame on the evening of Dec. 14. Miss Cardinal sang the *Page's* song from "The Huguenots" and groups of songs in French and English. Fifi Vidal was heard in a group by Tartini and Van Goens, and Jacqueline Vidal in Sarasate's Gipsy Airs.

Damrosch Ends Lectures on Ring

Auditorium and stage at Aeolian Hall were crowded on Dec. 18 to hear the last of Walter Damrosch's lectures on the Wagner Trilogy; his last public appearance before his trip to Europe. The authority of the conductor was indicated in his close analysis of the last act of "Götterdämmerung," and the enthusiasm which marked his three former lectures was again apparent. Following the lecture the audience rose and gave Mr. Damrosch an unusual ovation.

BACH CHOIR MARKS TWENTY-THIRD YEAR

Edward Bok Pays Tribute to
Famous Singers—Recital
by Kerekjarto

BETHLEHEM, PA., Dec. 17. — The Bethlehem Bach Choir informally celebrated its twenty-third anniversary on Dec. 5. Dr. J. Fred Wolle, founder and conductor of the famous organization, read newspaper clippings of nearly thirty years ago telling of the refusal of the local Choral Union, forerunner of the Bach Choir, to sing the Bach Mass because of its difficulty. In contrast to these, he read a letter from Edward Bok of Philadelphia, who was one of those most actively interested in getting Dr. Wolle to bring his chorus to that city on Nov. 5. In this letter Mr. Bok told of a doorkeeper at the Academy of Music there who had since referred to the singing of the Bach Choir with tears in his eyes. "I know of no greater testimony to the work of your choir than that," wrote Mr. Bok.

Duci de Kerekjarto, violinist, recently appeared here with great success. His New York pianist missed train connections and did not arrive in time for the concert, so that William R. Rohs, a young local musician, was called upon, and acquitted himself well. While waiting for his pianist, Kerekjarto started his recital with Bach's Chaconne. This was an extra number, and one of the most brilliant of the evening.

T. Edgar Shields, organist for the Bach Choir, gave a recital in Packer Memorial Church at Lehigh University on Dec. 13, assisted by William Hartman, violinist, and Edward Hartman, flautist.

Robert E. Shafer, local correspondent of MUSICAL AMERICA, has been elected publicity director of the Bach Choir, succeeding Raymond Walters, until recently registrar at Lehigh University and now dean of Swarthmore College. Mr. Shafer is also music editor of the Bethlehem *Evening Globe*. R. E. S.

MME. MELUIS AIDS CHORUS

Rudolph Bochco Is Another Soloist at
Opening Mundell Concert

The first private concert of the Mundell Choral Club of Brooklyn was given at the Academy of Music on the evening of Dec. 13, with Luella Meluis, coloratura soprano, as the chief soloist. Rudolph Bochco, violinist, gave a group of solos, and other assisting artists were Raymond E. Williams, flautist; Ralph Angell, accompanist for Mme. Meluis; Alexander Stock, accompanist for Mr. Bochco, and Wilhelmina Muller, accompanist for the club, whose musical director is M. Louise Mundell. Mme. Meluis scored a remarkable triumph in the "Bell Song" from "Lakmé"; the songs, "Fiocca la neve" by Cimara, "Comment disaient-ils" by Liszt and the Strauss Serenade; and "La Capinera," arranged by Benedict, with flute obbligato. She also aided the chorus in the aria, "Thou charming bird," from David's opera, "Perle du Brésil," arranged by Victor Harris. This number, given for the first time, also called for a flute obbligato.

Mr. Bochco won favor with Kreisler's arrangement of Rimsky-Korsakoff's "Hymn to the Sun," the Corelli-Tartini-Kreisler Variations, a Chopin Nocturne and the Popper-Auer "Spinning Song." Miss Mundell's good work with her singers bore fruit in Pierné's "In Fair Seville," arranged by Charles S. Elliott; Coleridge-Taylor's "Candle Light Time," arranged by Charles Gilbert Spross; Grieg's "To the Spring"; a first performance of Carl Hahn's "The Green Cathedral"; Dudley Buck's arrangement of "Annie Laurie," and J. L. Hatton's "Bid Me to Live," arranged by Deems Taylor.

Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, has been engaged as soloist to appear this season with the Memphis Symphony, Arthur Nevin, conductor.

On her present concert tour, which is taking her to many colleges in the West, Mary Elizabeth Howard, soprano, is singing Vanderpool's new song entitled "Come Love Me."

Strauss Again Dominates N. Y. Orchestral Week

Composer Conducts Philadelphians in Expositions of "Macbeth," "Don Quixote" and Suite from "Der Burger Als Edelmann"—Rachmaninoff Twice Soloist with Philharmonic, Playing His Own Second Concerto

RICHARD STRAUSS in further expositions of his own works, as projected by the Philadelphia Orchestra under the composer's leadership, and two concerts by the Philharmonic under Joseph Stransky, at which Sergei Rachmaninoff again attested his popularity and the power of his art, playing his own Second Concerto for piano and orchestra, comprised the orchestral fare of New Yorkers in the week just past. The New York Symphony was not in the field, and, when it again plays in New York, will be under the bâton of Albert Coates. The week was one without a concert by an outside orchestra, save the Strauss program, which was the second of the series of three arranged for the Metropolitan Opera House on Tuesday evenings.

Strauss Conducts Again

Concert, Richard Strauss and The Philadelphia Orchestra, Metropolitan Opera House, Dec. 13, evening. The program: Tone-Poem, "Macbeth," Opus 23; "Don Quixote," Opus 35; Suite from "Der Burger als Edelmann," Strauss.

As was true of "Till Eulenspiegel" at the first of the Strauss concerts, "Don Quixote," for all the humorous onomatopoeia resulting from its prodigious pranks of instrumentation, left a feeling of wistfulness and gentle melancholy, as it was delineated at this concert—the fourth orchestral program given by Strauss in New York and the second at the Metropolitan—under the all-clarifying beat of the composer. Perhaps this cycle of orchestral variations has yet to come fully into its own. The extreme of program music, it has been branded an intellectual gambol and "an exhibit of drollery lacking in brevity and leaving us cold."

But as the Philadelphians played it under Dr. Strauss, the fantastic sporting of the Straussian ensemble with various episodes from the tale of the addled knight can scarcely be dismissed as merely cerebral and colossally ingenious. There is more than the color of chivalry in the 'cello theme of Don Quixote on which the variations are built. There is something beyond deftness in the blunderbuss tune that characterizes Sancho Panza. Externals, it is true, are cleverly suggested by them—the gasconade of the one, the ventrosity of the other—but there is in them a tenderness and sympathy and humanity, as Strauss revealed them, that can only be likened to the affection bestowed upon their literary prototypes by Cervantes himself.

Perhaps the world has been too much interested in individual grotesqueries, such as the much discussed sheep-bleating episode in the muted brass, or the windmill incident, with its gargantuan descending figures in tubas, wood, and strings; or the use of the wind-machine as the knight and his squire sit blindfolded on their wooden horse and imagine they soar into the heavens. In chuckling over these, perhaps audiences have not been sufficiently attentive to the rapturous 'cello passage as the Don dreams of his ideal woman, of such lovely melodic incidents as the pastoral theme given to the English horn in the last variation. There were some, at least, in Tuesday night's audience, who would forego all the literal embodiments of bleats, snores, brays and whistling gales that the score contains, for the sensitive beauty and sweetness of the finale, when the dream-haunted knight, his preposterous adventures over, gravely and resignedly breathes his last.

"Don Quixote" was nobly played, and Dr. Strauss called upon Michel Penha, the solo 'cellist, to share in the applause.

Less satisfying was the earlier tone-poem "Macbeth," which has been near oblivion as far as American performances of it have been concerned. Written before "Don Juan," though not published until a later date, it reflects the conscious striving of the youth of twenty-one. Virtually without a program, its gray coloring has aptness to its subject, but the fidelity of its psychology scarcely invests it with commanding power as music. The Macbeth and Lady Macbeth themes have a measure of characterization, but this is mood music that falls short of the later Strauss in power of suggestion. The revised score, in which the original ending was altered at Van Bülow's suggestion, to eliminate a triumphal march for Macduff, is, at best,

a weaker "Don Juan," though without the latter's succession of incident.

The ten numbers of the "Burger als Edelmann" Suite—Overture to Act I, Minuet, "The Fencing-Master," "Entrance and Dance of the Tailors," "The Minuet of Lully," "Courante," "Entrance of Cléonte," Introduction to Act II, and "The Dinner"—familiar through a representation last year by the National Symphony, supplied many moments of keen pleasure. But in some, as in the "Entrance of Cléonte," a lovely eighteenth century beginning was marred by the subsequent introduction of more sophisticated modern effects. "The Dinner," which has been described as "a menu in tone"—with its Rheingold-like arpeggiated figure to identify the Rhine salmon, its reminiscence of the "Don Quixote" sheep-bleating as the roast mutton is served, the ghostly twittering of birds when the lackeys pass a dish of thrushes and larks, and the quotation of the first phrase of "La Donna é Mobile," presumably for the arrival of a dish prepared à l'italienne—is descriptive writing at its apogee. For the suite, an orchestra of only about forty was utilized in contrast to a hundred or more musicians in the tone-poems. A piano was

particularly effective in some flashing passages of "The Fencing-Master." The suite was well played, not, however, without some suggestion of limited preparation.

The audience, of the proportions of those at the earlier Strauss concerts, applauded the program with evident enthusiasm. O. T.

Rachmaninoff and Strauss

Concert, Philharmonic Society, Josef Stransky, conductor; Sergei Rachmaninoff, pianist, assisting artist; Carnegie Hall, Dec. 15, evening. The program: Symphony No. 8, in F, Beethoven; "Till Eulenspiegel's Merry Pranks," Richard Strauss; Piano Concerto No. 2, in C Minor, Rachmaninoff; Italian Caprice, Op. 45, Tchaikovsky.

The Beethoven Symphony, which Mr. Stransky used at his début here some ten years ago, was delightfully played in a sunshiny, cheerful mood that brought out all the beauties of the work. "Till Eulenspiegel," which Mr. Stransky had already played twice in recent weeks was given an interesting reading, and the composer bowed from his box in acknowledgment of the applause of audience and orchestra and was finally led on to the stage by Mr. Stransky and recalled several times. Mr. Rachmaninoff played his concerto with much vim. The work which has been heard here before, is not one of surpassing interest, although there are fine moments in the final movement. The Italian Caprice, sadly overworked this season, was about as usual. J. A. H.

Concert Repeated at Matinée

Sergei Rachmaninoff again appeared with the New York Philharmonic at Carnegie Hall on the afternoon of Dec. 16, repeating his powerful and authoritative interpretation of the piano part in his Concerto No. 2 in C Minor. The enthusiasm of the preceding evening was repeated, Mr. Rachmaninoff being many times recalled. Mr. Stransky's forces were heard in Dvorak's "New World" Symphony and Beethoven's "Leonore" Overture No. 3. P. J. N.

EASTON, ALTHOUSE AND KINDLER HEARD

Give Brilliant Program at Fourth of Biltmore Musicales

Biltmore musicale: Florence Easton, soprano; Paul Althouse, tenor; Hans Kindler, 'cellist. Cornelia Rider Possart, Rudolph Gruen, Ellis Clark Hamman, accompanists. Hotel Biltmore, Dec. 16, morning. The program: 1. (a) "Enfant si J'étais Roi," Cui, (b) "L'Oiseau le plus Tendre," Renaud, (c) "Le Chevalier Belle-Etoile," Holmes, Mr. Althouse; 2. (a) Prelude and Fugue in C Minor (unaccompanied), Bach, (b) Menuet, Handel, (c) Prelude, Chopin, (d) Scherzo, van Goens, Mr. Kindler; 3. Aria, "Vissi d'arte" from "Tosca," Puccini, Miss Easton; 4. (a) "Take All of Me," Sticks, (b) "A Page's Road Song," Novello, (c) "The Great Awakening," Kramer, Mr. Althouse; 5. (a) "When I Bring to You Colored Toys," Carpenter, (b) "Who Knows," Sticks, (c) "Dawn in the Desert," Ross, Miss Easton; 6. (a) Chant russe, Moussorgsky, Hungarian Rhapsody, Liszt-Popper, Mr. Kindler; 7. Duet, First Act "Madama Butterfly," Puccini, Miss Easton and Mr. Althouse.

Two Metropolitan opera singers and an accomplished 'cellist go far to make an enjoyable program. And so this season's fourth Biltmore musicale provided those good persons, who arrive at eleven for musical entertainment, with a treat. Mr. Althouse was in splendid trim and sang his group of French songs with finished art. This American tenor has become an artist of genuine distinction these last few years, and his superbly beautiful voice and emotional warmth made him a favorite with his audience. After his first group he was recalled and added a Belgian folk-song arranged in capital style by Deems Taylor. His songs in English, two American, one British, won him an ovation; his passionate delivery of the Sticks song and the calm, aloof mood, which he called up in the exquisite Novello "A Page's Road Song," prepared his audience for the thrilling B Flat, which he sang in "The Great Awakening," followed by a double encore, T. H. Burleigh's new "He Met Her in the Meadow" and MacDermid's "Sacrament." Mr. Gruen's accompaniments, all played from memory, were masterly in every detail.

There was real operatic enthusiasm

after Miss Easton's singing of the "Tosca" aria, which New York recently heard sung from a place on the floor of the Metropolitan stage. Gowned in white, Miss Easton gave of her sincere art in the Puccini aria and followed it with the charming *arioso* from the same composer's "Gianni Schicchi." Her songs were given with artistic understanding, with lovely tonal quality and a very complete grasp of their possibilities. After them she was recalled and sang a little Chopin song fetchingly.

Mr. Kindler is no stranger to New York audiences. His playing makes him always welcome. Never have we heard him play more entrancingly than last week, when his delivery of the Bach Prelude and Fugue was such as to entitle him to a place among the master 'cellists of the world. The small pieces he performed with a sure touch. He changed his program from a Delibes Passepied to Van Goens' Scherzo and after it played an attractive Gavotte with inimitable grace. He had a very hearty reception after both his groups. The program came to a brilliant close with Miss Easton and Mr. Althouse's singing of the duet which closes Act I of Puccini's "Madama Butterfly." A. W. K.

Aborn Holds Trial for Chorus

The announcement of the trial of voices for the chorus of the Milton Aborn Opera Club has brought much interesting material to the Aborn School. Of the sixty-four voices tried by Mr. Aborn on the first night, only six were disqualified, and the ones chosen proved admirable. As there was not sufficient time to try out all the applicants for the 150 places, Mr. Aborn will hold another audition within a fortnight.

Applaud Leopold at Popular Concert

Despite bad weather, an audience of 2500 gathered at the De Witt Clinton High School auditorium for the Sunday evening concert at which Ralph Leopold, pianist, appeared. Mr. Leopold's numbers included Liszt's "Sonetto del Petrarca" in E; Rhapsody, Op. 11, No. 3, by Dohnanyi; Prelude, Op. 23, No. 6, in E Flat, by Rachmaninoff; Olsen's "Papil-

lon," and the Friedman-Gartner Viennese Dance, No. 2. The enthusiasm aroused by Mr. Leopold's playing was such that he had to give several extra numbers. Among these were the Leschetizky "Etude Héroïque," the Rachmaninoff "Humoresque," the Amani "Orientale" and Percy Grainger's "One More Day, My John."

SCHWARZ SPLENDID IN RUSSIAN SONGS

Baritone Gives Tri-Lingual Program in Recital with Eddy Brown

Recital, Joseph Schwarz, baritone, and Eddy Brown, violinist. Accompanists: Coenraad v. Bos for Mr. Schwarz; Joseph Bonime for Mr. Brown. Carnegie Hall, Dec. 17, evening. Mr. Schwarz's program: "Fille des Rois" from "L'Africaine," Meyerbeer; Biblische Lieder, Dvorak; Kol Nidrei, Lewandowski ('cello obbligato by M. Metzinger); "Krai te Moi" and "Step ju idu ja rinerou," Gretchaninoff; "Don Juan's Serenade," Tchaikovsky; "Blacha," Moussorgsky. Mr. Brown's program: "Souvenir de Moscou," Wieniawski; "Chant Idoué," "Orientale," Cui; Hebrew Melody and Dance, Brown; Scotch Pastorale, Sanger; Rondino, Brown; "Tambourin Chinois," Kreisler; "Serenade Tzigane," Valdez; Melody and Dance, Zimbalist; "Ronde des Lutins," Bazini.

It was with emphatic cordiality that the audience at Carnegie Hall greeted Joseph Schwarz, the big baritone of the Chicago Opera Association. Similar cordiality marked the reception of Eddy Brown, and both singer and violinist had to supplement their printed lists with extra numbers.

Reports out of the West have given a full measure of praise to Mr. Schwarz for his performances with the Chicago Opera but, so far, he is known to Manhattan only as a recitalist. He brought all the power of a rich voice to the aria from "L'Africaine" and was at once recalled. The Drinking Song from "Hamlet" tossed off in a robust manner was conceded as an early extra. Continents in his dramatic style on the recital platform—very unlike his tenor compatriot, Rosing, in this respect—he gave but little color to the operatic pieces. Full-voiced they were, but a little monotonous in a vocalization that lacked dynamic flexibility.

The Dvorak settings of Psalms brought a distinct change. Mr. Schwarz sang the four numbers in German and all very successfully, with artistic discrimination. Especially did he make "By the Waters of Babylon" a thing of beauty. The Kol Nidrei was given fine vocal breadth, but it was scarcely a song of emotional profundity as it came from Mr. Schwarz. The substitution of German for the customary Hebrew words robbed it of something in quality. Not until the singer came to the sonorous Russian of his final group did he give of his best. The Gretchaninoff songs were splendidly done. "The Song of the Flea" was interpreted with unsparing, sardonic humor and certainly in an individual style. Mr. Bos, in his accompaniments, was again the thorough musician.

Mr. Brown's program was cast in a decidedly popular mould, varying little from a standard set by the seemingly inevitable "Souvenir de Moscou." Some of it the violinist played better than the rest. At times he drew a smooth tone from his instrument. At other times he was not quite so successful. The accompaniments of Mr. Bonime were studious. P. C. R.

Endowment Fund

Elizabeth Gutman, soprano, is to give a recital in Washington on Jan. 9, under the auspices of the Washington Chapter of the Goucher College Alumnae Association. Miss Gutman was formerly a Goucher student and this recital is being given by the Washington chapter as its contribution to the endowment fund of \$6,000,000, which the college is now trying to raise. Miss Gutman will present a program of modern French and Russian songs and various folk-songs and will be assisted by Percy Such, 'cellist.

At the start of her present Western concert tour, Betsy Lane Shepherd, soprano, appeared in recital at Pittston, Pa.

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Lyell Barber Came to New York Début As Seasoned Artist



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Lyell Barber, Pianist

A New York début of October was the recital of Lyell Barber, pianist. Mr. Barber had done considerable concert work before this recital. Last season marked his Chicago début, and he has appeared twice as soloist with the Minneapolis Symphony, in the B Flat Minor

Concerto of Tchaikovsky. Musical organizations of such cities as Milwaukee, Pittsburgh, Washington, Grand Rapids, Topeka, Baltimore, Rochester, and Holyoke, Springfield and Northampton, Mass., have presented him as soloist. Following his New York début, he was offered an Australian tour for next spring and summer. This he refused in order to devote the coming six months to further study in preparation for next season's concerts.

Walter Anderson, who has just arranged for the management of this artist for a long term, has booked him for another New York recital next October. He will give a recital in Chicago early in November, 1922, under the local management of F. Wight Neumann.

CHARLESTON SALUTES ITS LOCAL ENSEMBLES

Woman's Club Chorus, Elks Forces and Local Musicians Entertain West Virginians

CHARLESTON, W. VA., Dec. 17.—Assisted by Mrs. E. F. Kincheloe, soprano, and Charles Greybill, pianist, the chorus from the music department of the Woman's Club gave a concert on Dec. 6. Mrs. Kincheloe was heard to excellent advantage in a Brahms song, a group of Moussorgsky and an aria by Bellini. The pianist gave works of Chopin, Sinding, Moszkowski, Mendelssohn and a Valse by Henry Schultze, a local composer. The chorus, accompanied by Mrs. Edwin Wilson, was heard in numbers of Brahms, Tchaikovsky, and Spass.

Charleston members of the B. P. O. E. held their annual memorial service, Dec. 4. The musical program was an excellent one given by the Elks' Orchestra, assisted by Elizabeth Posten, soprano, a male quartet and a chorus of mixed voices.

The following Charleston musicians took part in a musical program recently given at the Baptist Temple: Mrs. H. A. Hardesty, organist; Charles Barr, cornetist; R. J. Rusk, flautist; Martin Manch, clarinetist; S. Goffoux, violinist, and Mrs. M. M. Moorehead, Arlington Smith, and Cecil Adams, vocalists. The accompanists were Mrs. Harry Barr and Mrs. R. J. Rusk. A feature of the program was the musical recitation by Mrs. Reece Harvey, of New York, accompanied by Mrs. E. L. Lyke of Charleston.

A trio of Charleston musicians journeyed to Beckley to give the first of a series of concerts planned for that city on Dec. 4. The trio was composed of Henri Schultze, pianist; Richmond Houston, violinist, and Willem Schultze, 'cellist. Henri Schultze, Mr. Houston and Mr. W. Schultze contributed solos. Mrs. A. J. Owens of Beckley, sang.

G. H. C.

Louisville Male Chorus Gives Concert

LOUISVILLE, KY., Dec. 18.—The Louisville Quintet Club was the solo organization at the concert given by the Louisville Male Chorus in the auditorium of the Boys' High School on Dec. 1. The chorus was conducted by Carl Shackleton, with Mrs. Arthur Almsted as accompanist. Incidental solos were sung by Arthur Almsted, bass. The Quintet Club played works by Mendelssohn, Brahms and Arensky, in addition to an arrangement of "Drink to Me Only with Thine Eyes."

H. P.

Strauss and Assisting Artists Appear in Washington

WASHINGTON, D. C., Dec. 17.—Richard Strauss, with his assisting artists, Elisabeth Schumann, soprano; Bronislaw Huberman, violinist, and Willem Willeke, 'cellist, appeared in a program devoted to Strauss music. Mr. Strauss accompanied the other artists. The program elicited much appreciation. Dr. Strauss was brought here by T. Arthur Smith, Inc., which management also presented Paul Reimers, tenor, and Magdeleine du Carp, pianist, in recital recently. Mr. Reimers revealed his artistry in old English and French numbers, and the pianist also gave an interesting program.

W. H.

"Robin Hood" Performed at Butler, Pa.

BUTLER, PA., Dec. 17.—DeKoven's opera "Robin Hood" was performed here on Nov. 29 and 30, under the auspices of the Women's Club, with a local cast and chorus of twenty-five and an orchestra assisted by Edna Johnston at the piano. In these performances, which had many

points of conspicuous merit, the principals were: John McClung, Lawrence Cornelius, James Monroe, Alec Schnabel, Theodore Keck, Eleanor Marsh, Abel Fisher, Frances Schnabel, Florence Von Krogh, and Ruth Parker. Mark Perritt was the conductor and Marian Hover Wiggins, by her stage direction, shared in the success of the performances.

FRIEDMAN ACCLAIMED IN MOUNT VERNON RECITAL

Pianist in Program at Cornell College —Women Form Club to Advance Music in Cedar Rapids

CEDAR RAPIDS, IOWA, Dec. 17.—Ignaz Friedman, pianist, recently appeared at Cornell College, Mt. Vernon, Iowa, his recital being the second attraction in the Cornell Artist Course, managed by Frank Shaw. A large audience greeted the pianist demonstratively. Mr. Friedman made his greatest success in a group of Chopin numbers. Numerous encores were demanded.

A new musical organization, the Beethoven Club, has been founded here. For a long time the need of such a society was felt, and the charter members are confident of its successful future. The club, which was founded by women of this city, restricts its membership to women, and is to help the educational advancement of both its members and the city. It also aims to bring together the professional musicians. Only persons who have achieved something in music, professionally or otherwise are eligible for membership. Officers of the club are: Kathreen Nolan, president; Ruth Massie, vice-president, and Edna Barrett Jackson, secretary. The program of the club for the year provides for the study of classic and modern composers. The meetings will be held twice a month, and at each meeting there will be informal discussion of different topics. The club will also entertain artists visiting the city.

M. D.

Godowsky Plays in Lansing Philharmonic Course

LANSING, MICH., Dec. 17.—Leopold Godowsky, pianist, gave the third concert of the Philharmonic course at Prudden Auditorium, Dec. 2. His intelligent work aroused astonishing enthusiasm from an audience consisting largely of laymen, and despite a long, fatiguing program, the pianist gave numerous encores. After the concert a supper was given for the

artist by F. N. Arbaugh Co., representing the Brunswick Phonograph Company. The guests included Mrs. Kate Marvin Kedzie, Mrs. Helen Dodge Stack, president of the Matinée Musicale; Mildred Koonsman, secretary of the Philharmonic course, and James E. De Voe, Detroit manager of the course.

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Musical Elements of Language

Ernest Newman's Reflections on Chaliapine's Singing and the
Question of Wordless Song Brings Protest from Italian
Vocal Master—Song Derives Peculiar Musical Beauties
from Words

By GIULIO SILVA

[EDITORIAL NOTE: Giulio Silva, the
noted Italian vocal master of the faculty
of the St. Cecilia Academy in Rome, is
known to Americans through his teach-
ing last winter and this winter at the
David Mannes Music School in New
York.]

IN a recent number of MUSICAL AMER-
ICA I read a note from London concern-
ing the great success of Chaliapine
at his concerts in England. Ernest New-
man, the noted critic, is reported to have
spoken of the deep impression made by
Chaliapine through the wonderfully mus-
ical expression of his singing independ-
ent of the words of his Russian songs,
which were not understood by the greater
part of the English listeners. Mr. Newman
airs some curious ideas concerning the
old question of the relation between mus-
ic and poetry in song. Assuming that
the hearers of a song are impressed only
by the music, he seems to conclude that
words are superfluous, that singing with
words is merely a convention and is not
natural, that future progress in vocal
music will consist in the elimination of
words, in the suppression of the poem,
that singing will be "vocalization," pure
music like that for instruments, and that
it in this way will reach the maximum
of its musical expressiveness.

In contrast with these ideas we must
affirm that the pre-eminence of the
singing voice over all musical instru-
ments employed by men is a conse-
quence of the musical potentialities of
language. The different timbres of the
vowels and their marvelous adaptation
to the different pitch and intensity of
tone; the dynamic potentiality of the con-
sonants; accents, or the mutual relation
of syllables in words, with their in-
finitely variable movements of rhythmic
character; the rhythmic connection of
the words in a phrase, of the phrases in
a sentence, of the sentences in a period,
and the distribution of the nuances of
timbre through the vowels, also infinitely
variable even throughout the same
phrase—all these elements of musicality,
with many others, constitute the peculiar
distinction of singing. We know that
these elements are a direct consequence
of the musical origin of human lan-
guages. The natural development of
musical elements in the growth of
languages explains to us the musical
richness of the ancient Greek tongue, of
the Latin, of the Italian.

Do We Want to Abolish Poetry?

If we abolish singing with words
we must abolish poetry as well, for
poetry, as history teaches us, is a de-
velopment from music. The vocal art
of the ancient Greeks, of which the only
trace remains to us in their marvelous
poetry, depended on a great development
of the musical potentiality of language.
We can see an uninterrupted continua-
tion of this development in Latin, which



Giulio Silva, Italian Vocal Master at the
David Mannes Music School

had the Gregorian chant as its greatest
musical monument. This enlargement
of the musical power of language con-
tinues in Italian and seems to reach its
apex in the golden age of bel canto,
whence it is reflected in the classic works
of German and French genius.

But in our times, when instrumental
culture dominates over vocal culture, we
often hear artists and dilettanti, com-
posers and virtuosi say that words in
singing are a ridiculous convention, an
absurdity, an obstacle to the true musi-
cality of singing. In consequence the
greater part of the singers of to-day,
English, German, French and also Ital-
ian, seem to demonstrate that language
does not serve to increase but on the
contrary diminishes the musical effect of
their singing. Personally, I believe that
one of the most important elements in
the teaching of modern singing must be
to accustom the singer to utilize all the
musical resources of language. This
task is easier in certain tongues, Italian,
for example, than in others. The same
principle may, however, be applied to all
languages, even those which for his-
torical reasons, chiefly lack of tradition,
have not had all their musical potential-
ities for song developed.

Such a language is English. By deep
study of the musical character of the
English language, especially in its poetry,
and also by utilizing the true spirit of
the old classic vocal schools, we can
open the door to the further artistic de-
velopment of English song.

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Today Is Aida's 50th Birthday

(Continued from page 5)

and costumes lay in a storehouse. It was, therefore, found necessary to postpone the first performance in Cairo until Dec. 24, 1871. This was followed by the Italian premiere at the Scala, Milan, on Feb. 8 of the following year.

Verdi had recommended to the Khedive one of his best friends, Bottesini, for the leadership of the opera in Cairo. Bottesini, a well-known virtuoso on the contrabass, was a conductor also when his time permitted. Such a thing as a "star conductor" was unknown then, and a leader was considered to be entirely successful when he promptly and correctly conducted an orchestra, gave each singer his cue and prevented the chorus from coming to grief. Verdi himself told the story that at the first performance of his "La Forza del Destino" he found it necessary to stand in the wings and from there to indicate the tempi with a bâton to the conductor, because the "wretched fellow" had been utterly unable to give the correct tempi himself.

The cast of the first performance of "Aida" was a brilliant one. Mme. Pozzoni-Anastasi and Mme. Grossi took the parts respectively of *Aida* and *Amneris*, while the silver-voiced Mongini and the sturdy Medini sang *Radames* and *Amonasro*. All the critics and the correspondents of foreign newspapers who flocked to Cairo for the great artistic event spoke of the performance as being an indescribable triumph.

The ensemble of the Scala premiere was still more brilliant. Teresina Stolz sang *Aida*, Marie Waldmann, *Amneris*, the golden-voiced but histrionically very deficient tenor, Fancelli, *Radames*, and the famous baritone Pandolfini, *Amonasro*.

A Potentate's Riot of Splendor

You have to think of a chapter from the Arabian Nights when told of the magnificence of Ismael Pasha's first presentation of Verdi's "Aida." "Money is no object" certainly was the slogan, when the art-loving sovereign whose finances, by the way, never were very flourishing, light-heartedly expended one million francs for this most elaborate mise-en-scène. Carlo D'Ormeville, later on the head of a well-known opera agency in Milan, was the stage director and a small army of scholars, writers, artists and technical workers was engaged, in making the production one of the utmost brilliancy and of entire fidelity in every detail. Everything had to be archeologically correct. Ismael Pasha felt disappointed when his original idea of employing only plastic settings was overruled by the stage experts who contended that it would require hours of time for the placing of the massive altars, statues, sphinxes, etc. So the ruler was overruled and had to consent to the

substitution of the usual stage settings.

The jewels and costumes employed were barbarically beautiful. To this day visitors to Cairo can see the entire settings and costumes used in this first memorable setting. No less care was bestowed on the selection of the performers, so that they might also conform physically to the requirements of the parts. The single performers, down to the last Egyptian warrior or Ethiopian slave, had to pass a rigorous inspection by the opera enraptured Ismael Pasha. The dancers were the most beautiful anywhere obtainable; Ismael Pasha certainly was the greatest expert in that direction and his judgment on the shapely limbs of a ballerina was final.

After months of the most painstaking labor, "Aida" was produced in Milan, at the Scala, six weeks after its premiere at Cairo. Verdi himself made a good many changes for the Milan performance, particularly in the matter of the original short prelude, for which he wished to substitute a longer and more richly detailed overture. But at the first rehearsal, the master did not like it and immediately replaced it with the old prelude. Verdi himself conducted all the fatiguing rehearsals; the maestro's faithful friend and co-worker, Franco Faccio, conducted the opera. It is difficult to form an adequate picture of the suppressed excitement and tension of the listeners in the vast auditorium when Faccio appeared at the conductor's desk on the opening night. The audience sprang to its feet and shouted "Viva Verdi!" until it seemed as though the prelude would never begin. Every number was greeted at its close with wild applause. Time and again the composer was recalled, a negligently dressed and incongruous figure in the midst of the gorgeous Egyptians.

It is one of my most cherished remembrances that I was privileged, as a little boy, to witness the fourth of these memorable first performances of "Aida" on the lap of my grandmother. I followed the proceedings with the utmost attention and interest and every detail is deeply engraved in my memory. But nothing impressed me so greatly as the happenings after the lament of *Amneris* in the trial scene. The calls for Verdi, who then was under the stage where he conducted the musicians, who, unseen by the audience played the music for the scene, became more and more insistent. When the audience refused to quiet down and continued to applaud for one minute or more, Verdi's head suddenly appeared through the trap-door, and only after he had bowed repeatedly the action on the stage was permitted to continue.

A Glowing Souvenir

Giuseppe Verdi was the hero of the day and was showered with honors and with precious gifts. In the collection of the Verdi relics in the Villa Sant' Agata probably the most valuable piece is a bâton in the form of a scepter, an especially resplendent object, too big and heavy to be used at the conductor's desk. It is made of a beautiful piece of ivory, covered with stars of diamonds. On one side of the scepter one reads the name of "Aida," glowing in rubies, while on the opposite side, the maestro's name is inlaid in precious stones of several shades on a laurel leaf. This princely present was offered to Verdi by the first families of Milan, the very evening "Aida" was first produced at La Scala.

A few more words are due to the memory of Antonio Ghislanzoni, the Italian librettist. No little of the success of "Aida" must be attached to its excellent libretto, which was well designed to inspire the maestro's genius to its highest achievements. Ghislanzoni's book is full of highly strung and yet natural flights of poetic imagination. The verses are full of exotic perfume and there is at the same time a dramatic conciseness which excludes every superfluous word. Poor Ghislanzoni found little praise for his good work. Most of the critical reports simply mentioned his name, or let him off with a few meager words, but Verdi knew how to appreciate the poetic beauty of the libretto, as the

words in his handwriting on the first page of his "Aida" score prove: "Aida," an opera in four acts, with the beautiful words of Antonio Ghislanzoni and the music by Giuseppe Verdi."

A Dispute Over a Sword

Ghislanzoni, born in Lecce in 1824, was an amusing and cheerful Bohemian who was especially known for his ever-ready wit. I am indebted to Arturo Toscanini for the story of his witty settlement of a discussion between D'Ormeville, the stage manager, and the tenor Mongini, relative to the sword of *Radames*. The stage director requested the tenor to surrender his sword to the *High Priest*, as demanded by the libretto, but the singer objected to this action, which seemed to him contrary to the dignity of the supreme commander of the Egyptian forces. After the question had been thoroughly thrashed out pro and con by a good many scholars, the whole matter was submitted by cable to Ghislanzoni, then in Milan. His witty answer was as follows: "If a wooden sword is used, by all means let him surrender it; if it is made of precious metal, better not intrust it to the hands of the doubtful priest." The sword was surrendered; it was a wooden one.

And after the triumph of "Aida," history repeated itself. When year after year passed without witnessing a new creation of Verdi's genius, it really seemed that the maestro's only ambition would be turned toward his agricultural work. Verdi started the systematic development of his great estate of Sant' Agata, of which he seemed prouder than of the triumph of "Aida." The maestro could be seen at 5 o'clock in the morning around his plantations and stables; his horses and cows were his principal pets, and the representatives of the "razza Verdi," the splendid products of his stock farm, brought the highest prizes. All experts were unanimous in their opinion that Verdi was no less successful as a farmer and horse-breeder than he was as a composer. He was the greatest admirer of the sweeping agricultural improvements of the United States; he ordered them all—our ingenious time and work-saving machines and devices. He even changed his habit of composing at night-time, going to bed in winter at eight and in summer at nine o'clock. "We are peasants," Verdi used to say, "and we go to bed with the chickens." It seemed almost certain that the great composer never would try his fortune again with an operatic venture, and then the civilized world was surprised in 1887 by the artistic wonder of "Otello," followed in 1893, when the maestro was a revered octogenarian, by the still more wonderful event of "Falstaff."

Still, Verdi's most popular work is, and probably always will be "Aida." "Celeste Aida!"

LaForge Appears in Duo-Art Musicale

The Aeolian Company presented the third in a series of Duo-Art musicales under the direction of Frank LaForge and his associate, Ernesto Berumen on Dec. 2. Mr. LaForge, Charlotte Ryan, soprano, and Anne Jago, contralto, were featured in a program of sixteen numbers, ten of which were compositions by Mr. LaForge. Mr. LaForge's marked gifts as a piano soloist were shown in his own Gavotte, Romance and "Valse de Concert," alternating with the playing of some of his Duo-Art records. Records of song-accompaniments made by Mr. LaForge were played later. Miss Ryan was especially successful as an interpreter of Mr. LaForge's songs, which she delivered with an accent of authenticity. Miss Jago's powerful voice, richly somber in character, proved impressive in the "Prophète" aria, Secchi's "Lungi dal Caro Bene" and songs by LaForge and Gertrude Ross. The large audience was further regaled with Mr. LaForge's playing of the organ accompaniment to his own song, "Before the Crucifix." This was his first appearance as organist. These musicales are being given on the first Friday of each month.

Ornstein Sonata to Have Premiere

The feature of the Laginska-Ornstein recital for two pianos at Aeolian Hall on Dec. 30 will be the first performance of Mr. Ornstein's Sonata, Op. 89, composed last summer. Other numbers will be a Fugue in C Minor and a Sonata in D by Mozart and the Schubert Theme and Variations, Op. 35.

TUSCALOOSA, ALA., Dec. 15.—Vasa Prihoda, violinist, gave a recital at the Elks' Auditorium on Dec. 14, as the first of the All-Artists Series of concerts organized by Maude Henderson Walker. He became immediately popular in a program which included Schubert's Sonata in G Minor and Vieuxtemps' Concerto in D Minor. Otto Eisen, his accompanist, played some piano solos. So great was the interest aroused by these artists that they were induced to give another recital on Dec. 11, and were again greeted by a large audience.

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Metropolitan's Brilliant Remounting of "Ernani" Rejoices Philadelphians

Old Opera, in Magnificent New Investiture, Wins Emphatic Approval—Gallo Forces Have Week of Successes—Bok Honors Damrosch at Final Program of Season—Philadelphia Orchestra Appears

PHILADELPHIA, Dec. 19. — The generation of opera-goers to whom "Ernani" was a novelty was emphatic in its approval of the admirable revival of this specimen of the early Verdi, incorporated by Mr. Gatti-Casazza into this year's repertory. Old-timers welcomed back a once familiar friend when the melodious, if far from subtle work was staged at the Academy of Music on Tuesday evening with a splendor unmatched in its local history.

Some twenty years ago "Ernani" was resurrected here, chiefly for the benefit of Marcella Sembrich. Scant attempt at verisimilitude either of scenery or costuming was made at that time. But under the new order beauty of investiture played a prominent part and whatever conviction remains in an antique libretto founded upon Hugo's epoch-making but extravagantly melodramatic play was developed to the full.

Vocally the performance was of extreme brilliancy, with Martinelli a romantic and rich voiced *Ernani*, Rosa Ponselle an authoritative and stately *Elvira*, Mardones a magnificently sonorous *Silva*, and Giuseppe Danise an impressive *Carlos*. The last-named principal substituted for Titta Ruffo, originally billed, but there was not the faintest hint of secondary artistry. The Metropolitan has unquestionably acquired a sterling baritone in Danise, who sang with magnificent tonal freedom and presented an almost credible portrait.

The ballet, introduced in act four, proved one of the most effective ever staged here by the Metropolitan. Rosina Galli, Florence Rudolph and Giuseppe Bonfiglio were the stellar dancers to the charming measures taken from terpsichorean interludes to "Sicilian Vespers," "Otello" and "Trovatore." The rousing choruses contributed their quota of excellence to a stirring performance which proved that archaism of operatic form is not necessarily a barrier to unaffected enjoyment, when managerial intelligence is applied to a revival. Gennaro Papi gave a spirited reading of the unflaggingly tuneful score.

The final week of the San Carlo Company's highly successful engagement at the Philadelphia Metropolitan was especially distinguished by an inspiring "Tosca" on Wednesday night with Anna Fittiu, the veteran Agostini, and Joseph Royer in the leading rôles; by a sprightly presentation of "The Barber of Seville" on Thursday, with Josephine Lucchese, a delightful *Rosina*, and the capable Mario Valle as the *Figaro*, and by a well balanced "Faust" on Friday with the efficient and industrious Bianca Saroya as *Marguerite*, Agostini as *Faust*, and Henri Scott, specially engaged, as *Mephistopheles*.

In addition to the resonant Philadelphia bass, there was another home product in the cast in Beatrice D'Allesandro, an operatic debutante, whose performance of *Siebel* has personal appeal and was enhanced by vocal attributes of gracious quality. The largest audience of the engagement was in attendance.

The balance of the week was given over to repetitions. "Aida," with Miss Saroya as the dusky heroine, was sung on Monday; "Trovatore," with Tommasini and Miss Saroya, on Tuesday; "Madama Butterfly," with Miss Fittiu and Boscacci, at the Saturday matinée, and "Cavalleria" and "Pagliacci," with familiar principals, on Saturday evening. The Wednesday matinée was devoted to a second performance of "Car-

men," with Boscacci as *Don Jose*, Frascani in the name part, and Henri Scott as *Escamillo*. Elizabeth Gutman, a newcomer from Baltimore, was an appealing *Micaela*, disclosing a fresh and well-trained soprano heard to advantage in the two exquisite numbers assigned this demure character.

Bok Honors Damrosch

Walter Damrosch effected his last appearance here of the current season in a concert of the New York Symphony at the Academy of Music, which assumed aspects of a gala occasion.

Just before the last number was played Edward W. Bok, president of the Academy of Music Corporation, and a prime factor in the administration of the Philadelphia Orchestra, appeared upon the stage and spoke appreciatively of Mr. Damrosch's devotion to the cause of musical advancement in this city, alluding especially to his energetic pro-Wagnerian campaigns some years ago at the head of his own opera company and as director of the stimulating concerts at Willow Grove.

The conductor was then presented with a wreath from his admirers. He responded gracefully, referring significantly to his appreciation of the honor of having "this splendid citizen of Philadelphia" and one of the most active supporters of the Philadelphia Orchestra act as spokesman in making the tribute.

The program, save for the delicate "Tombeau de Couperin" suite of Ravel, was somewhat conventional, but on the score of interpretation it attained lofty planes of beauty. The familiar orchestral numbers were the Fifth Symphony of Beethoven, Liszt's "Les Préludes," and the "Freischütz" Overture.

Marguerite D'Alvarez, contralto, formerly prominent here in the Hammerstein period, revealed a rich volume of tone as the soloist. Her selections included *Lia's Air* from Debussy's "L'Enfant Prodigue," Sibelius' "The Tryst," Bizet's "Agnus Dei" and the Seguidilla from "Carmen." In the last-named the operatic experience of the artist served her admirably.

One of the most enjoyable programs of the season, albeit devoid of novelties, was given by Leopold Stokowski and the Philadelphia Orchestra in the Academy on Friday afternoon and Saturday night. There was the most vital spiritual enchantment in the Second Brandenburg Concerto and the Thirteenth Symphony of Haydn read by Mr. Stokowski with radiant clarity and a devotional respect for classic values.

The conductor's well known, highly emotional and wonderfully dramatic interpretation of Rimsky-Korsakoff's suite "Scheherazade" closed the concert. Mr. Stokowski directed this number in virtuoso style. The legitimacy of his violent shadings may perhaps be questioned, but of the popular indorsement of his methods there is no doubt. The audience rapturously surrendered itself to a succession of thrills.

H. T. CRAVEN.

Grasso Guest of Honor at Arts Assembly Reception

The New York Arts Assembly last week gave a reception in honor of Giovanni Grasso, the well-known Italian tragedian, a large number of Americans and his own countrymen joining in this tribute. Two gold palms tied in the form of a wreath with the American and Italian colors, and an illuminated address making him an honorary member of the Assembly, were presented by the president, Mrs. Rodolphe Frésé, in a speech interpreted by the Countess di Castelvechio, assisting hostess. A feature of

these reunions of exponents of the different branches of the fine arts is the informality of the programs contributed by the artists. On this occasion songs were given Margherita Gentile, Millo Picco and Edna Frandini; Giuseppe Randegger and Chevalier Lo Vere played some of their own compositions; the Countess di Castelvechio gave readings, and Doris Madden played piano solos. Mr. Rizzi was accompanist. Among those present were the Vicomtesse de Jocqueville, Countess Oleata, Dr. and Mrs. Scimeca, Mme. de Parenty, Pedro de Cordoba, Miss Trabue, Miss Andre, Alexander Sklarevski, Mr. Carbonaro, Mr. Lo Cascio, Mr. Bianchi, Mr. Frabasillis, Mrs. Theodore Gordon, Mrs. J. Norman Brooks, Mrs. Fairbanks, Mrs. Marsh, Mrs. Howe, Mrs. Bates, Mrs. Burtis, Mrs. Collins, Mrs. Ellerman, Mrs. Hubbard, Mrs. Mayes, Mrs. Beney, Mrs.

Temerson, Mr. Seward, Mr. Breese, Mr. Knowles, Mr. Jackson, Mr. Howe, Mr. Baizerman, Mr. Purdy, Mr. Underhill, Mr. and Mrs. Joseph Breil and Miss Salvatore. The exhibition during the month includes painting and sculpture by Jane Petersen, Melita Blume, Alex. Hudmit, Harriet Bowdoin, Herndon Smith, Reinhard, Wm. de L. Dodge, Alfred Jackson and Saul Baizerman. This exhibition is open to the public at the Magna Chordia Music Chambers from 11 till 4 o'clock daily, except Sundays.

Sari Eissner, pianist, will make her first New York appearance on Christmas afternoon in Aeolian Hall. Jacuse Amando, tenor, will be assisting artist. Miss Eissner is a graduate of the Institute of Musical Art, where she gained the Seligman Scholarship.

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"Island of the Sky," "Destiny," "My Rose," and "Wondrous Spring" (G. Ricordi & Co.) by Maximilian Pilzer are four good songs. This in itself is not strange; yet it is worthy of note because not every violinist who composes—and Mr. Pilzer is, as is known, a violinist of distinction—realizes that, though



© E. F. Foley
Maximilian Pilzer

his instrument is a melodic one, there are many differences, more or less subtle, between violin melody and vocal melody. In these songs we not only have expressive melodic invention and flexibility and grace of accompaniment, we have the composer's melodic invention cast in flowing vocal form, in genuine singing melodies. "Island of the Sky," to words by R. Goldsmith, is light, happy, moving simply and sincerely in the expression of one of those little dreams of poetic optimism which belong to all mankind, and which all the world likes to listen to. "Destiny," dedicated to Lenora Sparkes, is a dramatic setting of an Edwin Arnold poem, with a good climax on a high G, *fortissimo*. "My Rose" is a song of quiet delicacy, whose initial sweetness rises to broader and more forceful dynamic climaxes in Pages 4 and 5; while "Wondrous Spring" is a spring song altogether *comme il faut*. All is there that an effective spring song is supposed to offer, the big, sweeping melodic phrases with good half-note terminations, the spirited gladness of mood, the ringing sweep of arpeggios in the piano accompaniment, and the big double-forte climax on which the singer's voice loves to linger.

Each of Mr. Pilzer's songs exploits a different mood, and does it poetically and with imagination. There can be no question that, for all he draws the bow across the violin-strings, he writes for the voice as though he were a singer himself. And this is something which every singer who comes to know his songs will appreciate. The songs are all published for high and for low voice.

Leo Sowerby's *Serenade for String Quartet* those gifted younger American composers who have come prominently to the fore-front during recent years. One evidence to the fact is his "Serenade in G Major" (*Society for the Publication of American Music*), a graceful, uncontrained and taking string quartet for two violins, viola and cello, written as a birthday gift "for his friend, Elizabeth Sprague Coolidge" by the composer in 1917. The work does not pretend to depth: it has, however, a full measure of musicianship, which has been employed to present to the best advantage gifts of thematic invention and development which already have been revealed on broader lines in more pretentious works. None who read the score will be inclined to gainsay the right to publication of a work which has so much natural, sunny charm, such a wealth of sincerity and so apt a combination of effect for the string ensemble to offer. It may be heartily recommended to all amateur brethren of the bow foursome, who have not as yet ventured without the eighteenth century repertory of the string quartet, and who know not any

who may have written since the earlier Beethoven. The work has been engraved and printed for the S. P. A. M. by the Schirmer press in fine style.

New Pianistic Godowskiana

Leopold Godowsky might at first glance seem to be straddling opposite musical poles in his concert transcription of Albeniz' well-known "Tango" and the "Two Cadenzas to Mozart's Concerto in E Flat for Two Pianos" (Carl Fischer).



© Matzen
Leopold Godowsky

Yet the underlying principle of both is simplicity, simplicity despite the lavish and beautiful concertante embellishment with which the great pianist presents the Spanish composer's piece in folk-dance style, and the modern application of keyboard idioms to the clarity of the original Mozart themes in the "Cadenzas."

This "Tango," as Godowsky has treated it, becomes a richly convolute concert version of brilliant effect. In the two cadenzas—they are printed in score, composed for and dedicated to Gertrude Huntley—he has achieved the task of freely using themes from the concerto itself, in a glowing contrapuntal and harmonic development which offers a beautiful spiritual and aesthetic commentary on the spirit of the Mozart work without allowing modernity of utterance to become musically anachronistic. No, Godowsky sets up no gaudy Oriental kiosk in the court of Mozart's Grecian temple!

A "Crown of Life" Cantata (Oliver Ditson Co.), by George B. Nevin, is a pleasing and melodious general cantata, with all the necessary solo, duet and quartet opportunities which commend its ilk for church use. It is written in practical and singable style, and has that atmosphere of tonal consonance with which the sacred cantata is supposed to awaken the devotional mood in its auditors.

More Purcellian Contemporaries: Edited by J. A. Fuller-Maitland

In Vols. VI and VII of the series of "Contemporaries of Purcell," under the title of "Various Composers" (London: J. & W. Chester, Ltd.) Books 1 and 2, Mr. Fuller-Maitland gives us more of the delightful harpsichord music, this time by lesser brethren of the guild, presented in anterior volumes. In the first book Benjamin Rogers, "one of the few musical links between Orlando Gibbons and Sebastian Bach," Mark Coleman, Gerhard Diesner, once of the seventeenth century court band of Cassel, Robert King, Daniel Purcell (Henry's brother), and John Eccles, master of the "King's Band of Musick" in 1735, offer the most engaging aires, cibells, marches, grounds and almands; Eccles "A Soldier and a Sailor," from his "Love for Love," and King's "The Nightingale," whose pretty, realistic touches make it one of the most successful examples of bird music in existence, being especially noticeable.

In the second book, Francis Piggott, William Turner and John Barrett are similarly, and quite as adequately, set forth in choice numbers. The editor has evidently chosen the very best of these lesser luminaries among the harpsichordists. Hence we notice no falling off from the standard set by the composers of the previous volumes, Blow, Croft and Clark.

Two Violin Pieces by Vecsey

"A Toi" and "Badinage Impertinant" (Carl Fischer) by Ferenc Vecsey, the Hungarian violinist, now on tour in America, are attractive *morceaux de concert*, that will grace the programs of other violinists as well as those of their composer.



Ferenc Vecsey

It is often said that the compositions of violinists are not performed by their contemporaries, with the exception of those of Fritz Kreisler. We make bold to predict, however, that Mr. Vecsey will be played by others, also, and that his "A Toi," a graceful, sentimental little *valse lente* in A Flat Major, will become popular. The "Badinage Impertinant" will interest concert-violinists, because of its technical "stunt," namely the playing of the whole first melodic passage in thirds, sixths and other double-stops. The "Badinage Impertinant" also appears in an edition for two violins, in which the double-stops are shared equally. The effect is not half so good, of course, as in the original edition. These pieces are from a set of preludes, of which the others will be reviewed later in these columns.

Gordon W. Hatfield's "Cycle of Wistful Songs"

To poems after the ancient Chinese by Grey Withington Heath we find a set of songs by Gordon W. Hatfield, called "Cycle of Wistful Songs" (G. Ricordi & Co.). They call marked attention to a fine creative gift. This composer, new to us, has unquestionably listened to the call of the East and been influenced by it. And this he shows in the kind of music he has set down. The songs are three and are published under one cover. First comes "Afar I See the Mountains," an exquisite tone-sketch; then comes a moving rhythm in 6/8, "Pink Petals Flutter Drifting on the Wind," less personal than the first song but attractive. The last song "Before My Gods I Bow" wins our praise completely. Here in two pages Mr. Hatfield has written with a quiet intensity and a genuineness of feeling that entitle him to very serious consideration as a song composer. In fact, the entire cycle makes us hold his name in high esteem; it causes us to mark off a special place for him among art-song composers of the day.

A Book of Ancient Basque Folk Songs Arranged by M. Murray-Davey

Though the three Basque provinces were united to the crown of Spain during the fifteenth century, they have always remained a *tierra apartada*, "a land apart," as respects their laws, customs and, not least, their music. Basque folk songs have not been very largely exploited, very probably because, for one reason, the language is an extremely difficult one to learn, and also because much of this song is directly associated with those primitive dance forms, more or less elaborate, which are often cast in the shape of actual dramatic representations. A large number of amatory, occupational, humorous and other song-types remain, however, and it is among these that Mr. Murray-Davey—it will be remembered that this gentleman, who is a singer as well as a composer, appeared in New York last season at one of Mme. Poldowski's recitals—has selected the six "Ancient Basque Folk Songs" (J. Fischer & Bro.) which will delight any singer who appreciates the combination of real musical values and a novel and unusual racial flavor in folk song melody. Mr. Murray-Davey's collection includes six songs in all "Reviens Doux Printemps" ("Come Back, Sweet Spring"), "Le Roi des Vents" ("The King of Winds"), "Andréa," "La Douce Voix" ("The Sweet Voice"), "Le Trépas de l'Aieul" ("The Passing of the Chief") and "Le Méchant Poupon" ("the Naughty Little Boy"), with French and English texts, and published for both high and for medium voice. The flavor of primitivism which breathes in all six of these songs comes in part from pecu-

liarities of rhythm, but more largely from the old modal style of the melodies, a quality. Mr. Murray-Davey has carefully preserved in his unobtrusive harmonizations, which do not attempt any modern sophistications. And this racial quality inherent in them should make them stand out in any recital programme in which they are included; one feels that they fitly belong to a race whose antiquity may be measured by the fact that all its cutting instruments are of stone, and its week but three days long. "Reviens, Doux Printemps" is not a spring song of our own day. Its lovely melodic line is haunted with a melancholy that seems to imply that spring returns but for a short space. We find it also in "Le Roi des Vents," though here we have a melody more dramatic in its inflections and of a sturdier vigor of movement. "Andréa" is an exquisitely lyric love-song, tender, compelling, simply and sincerely expressive, in an alternation of 3/4 and 2/4 time, while "La Douce Voix" evokes the nightingale, with a short recurring trill, and gives another facet of the Basque lover's lay. "Le Trépas de l'Aieul" is splendidly dramatic, and seems to hark back into the dim past. It is a wild, savage plaint, suggestive—though with a different melodic inflection and on another harmonic plane—of some ancient Irish dirge. The baritone, in particular, should find it an immensely effective recital number. "Le Méchant Poupon," finally, is pronouncedly a dance song, a jolly, taking little thing, with a most entertaining humorous refrain of "Ai yaï, ai yaï," imploring all to pity those who have to listen to the naughty little boy of the village, who screams and yells all day. It is a genuine humorous dance song, and has the movement and swing of its type.

Noticeable in all these songs is their improvisational character, which is by no means the least of their attractions, and which adds to their primitive quality a definite sincerity of expression. The publishers should be commended for making a collection of such unique character and interest generally available to the singer.

A New Operetta for Children (Oliver Ditson Co.) by Harry Hale Pike, is a delightful little miniature operetta, designed for "three little girls who are still in the doll-baby age." The words are clever and tell a simple tale, the music is fresh and melodious, the action should not strain the capacities of the youthful cast. All in all, "An Afternoon Tea," with its score of four musical numbers, should make many friends. F. H. M.

Interesting French Novelties for Piano, Two and Four Hands Under One Cover

Quite a new name in France's list of contemporary composers is that of Jacques Boselli, whose "Sept Pieces" (Paris: Editions Maurice Senart) reach us through the Fine Arts Importing Corporation, New York, which has the American agency for this music. M. Boselli's seven pieces are for piano solo and are published under one cover. Some of them are short, scarcely more than a page in length; all of them have a certain individual charm. They are a Berceuse, "Vieille Valse Oubliée," "Paysage Nocturne," "Carillon dans le Brouillard," Danse, "Harpe Eolienne" and "Chant des Bateliers du Nil." If this composer can maintain as worthy a standard as he has set down in these pieces, (which, by the way, are not too difficult to play), it would not be at all surprising if his name were soon to become a familiar one in America.

There is at hand also the "Pastorale d'été" (Paris: Editions Maurice Senart) of Arthur Honegger, known in the U. S. A. as a member of that little band of ultra-modernists in Paris, who have called themselves "The Six" and who now, we learn, have dwindled to "The Five," owing to the departure of Louis Durey, who is to work out his own future without communing with Messrs. Milhaud, Honegger, Auric, Poulenc and Miss Tailleferre. M. Honegger has made a reduction of the partitur of his "Pastorale d'été" and it appears here in a fine version for piano, four hands. There is nothing startlingly modern about this piece that we can point to. We would call it good modern French music, not especially amazing in any way and probably very finely colored and contrasted in its orchestral setting. To us M. Honegger seems, with M. Milhaud and Poulenc, to be "The Three" of the former "Six," now "Five." There is a dedication to Roland-Manuel, another contemporary French composer. A. W. K.



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STRAUSS LAUDED IN MILWAUKEE PROGRAM

Elisabeth Schumann Heard in His Songs—Salvi and Flonzaleys Appear

MILWAUKEE, Dec. 19.—Enthusiasm almost boundless greeted Richard Strauss when he recently appeared with Elisabeth Schumann in a recital of his songs. One of these songs had to be given three times.

Mme. Schumann is a talented artist, and her interpretation of the "Wiegen-

lied" was a fine example of legato singing and phrasing. "Traum durch die Dämmerung," "Standchen" and "Widmung" were among those which shared with it in popularity. While it was, of course, exceedingly interesting to hear the accompaniments played by the composer himself, the audience would have liked to see him as the conductor of some great orchestra. Margaret Rice was the local manager for this recital.

Salvi, the harpist, appeared in Milwaukee for his second recital, this time at Marion Andrews' morning musicales,

and again he drew the warmest approval yet given to any visiting harpist. The audience marveled at the capacities of the instrument under the fingers of Mr. Salvi. The program included, in addition to some of his own compositions, numbers by Grieg, Chopin, Braga and Poenitz.

The Flonzaley Quartet again drew a full house and the program excited much enthusiasm. Mozart's Quartet in D Major, Bloch's Quartet in B Major, and Beethoven and Borodine numbers were given with purity of tone and perfect ensemble. No musical season in Milwaukee would be complete without the Flonzaleys. This concert formed one of the Twilight Musicales Series, organized by Miss Rice.

C. O. S.

Frieda Hempel in St. Joseph Recital

ST. JOSEPH, Mo., Dec. 13.—Frieda Hempel is perpetuating the memory of Jenny Lind in her charming recitals, and the singer's program at the Auditorium on Dec. 8 was one of the notable events of the season. When Miss Hempel appeared in her old-fashioned hoop skirt and bodice she was given an ovation. Among her songs was "Home, Sweet Home," and, as encores, "The Last Rose of Summer," "Old English Vesper Hymn," and the "Blue Danube Waltz." Miss Hempel was ably assisted by Coenraad V. Bos at the piano and Louis P. Fritze, flautist.

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OAKLAND GREET'S SCHUMANN HEINK

Newsboy as Guest of Singer —Thirty Schools in Big Orchestral Program

OAKLAND, CAL., Dec. 17.—Ernestine Schumann Heink's power to attract capacity audiences was demonstrated, equally with her artistic accomplishments, at her recent recital here, when seats had to be provided for several hundred persons on the stage. One of the most interested auditors was a small newsboy, who, while offering Christmas seals for sale at the theater door, was invited by Mme. Schumann Heink to take a seat inside.

Schubert's "Erlkönig"; "Ah, Mon Fils," from Meyerbeer's "Le Prophète," and "Mon Coeur s'Ouvre à ta Voix," from Saint-Saëns' "Samson et Dalila," were features of the program, which was largely made up of German songs, and included also excerpts from the works of American composers.

Glenn Woods, city supervisor of music in the public schools, organized a concert last week in which the orchestras of thirty schools of the grammar grades

participated. First, there were numbers by the individual groups, and a combined orchestra of 250 students closed the concert. The program was heard by about 8000 persons. The San Francisco Symphony was represented by its conductor, Alfred Hertz, who was present in the audience with Mrs. Hertz.

Mishel Piastro and Alfred Mirovitch appeared in Oakland for the first time, in a joint recital, on Dec. 5, this being the second attraction in the Artist Concert Series, managed by Z. W. Potter. Both artists were cordially welcomed. The pianist's solos included Chopin's B Flat Minor Sonata, and the leading work in which the violinist appeared was Lalo's "Symphonie Espagnole."

"The Beggar's Opera," which is meeting with great favor on the Pacific Coast, where it is attracting crowded houses, was presented here last week. The quaint charm of the music, the straightforwardness of the text, and the balance in the acting, were features in an attractive performance. The small orchestra of less than a dozen members gave a good account of itself under the baton of Sebastian Ungada, who plays effective solos between the acts.

A. F. S.

BELLINGHAM CLUBS ACTIVE Program to Aid Fund for York Addition Building

BELLINGHAM, WASH., Dec. 17.—The York Addition Social Club, a new organization, visited the neighboring town of Van Wyck, and gave a musical and dramatic program for the building fund of the York Addition Clubhouse, which is to be a center for musical and social entertainments. Vocal solos were given by Mrs. Katherine Vike, soprano, and Joe Hermen, tenor. Miss Roberts and Miss Johnston appeared in a comedy sketch; a vaudeville act was performed by Christine Victor and Joe McCadden, and Frances Glenovitch and Adrian Yorkston gave a burlesque act.

In a program before the Michigan Club at its regular meeting in the Knights of Columbus Hall, with Mrs. N. A. Westerlund, Mrs. G. H. Jones, and Mrs. Smith-Bowers in charge, those who took part were: Mrs. Jeanette Bean, soprano; Halford Ross, tenor; Marian Westerlund and Irene Wifler, violinists; Milo Plant and Lulu Coffee, pianists; Katherine Parker, Bertha Altose, and Mary McDonald, who gave readings; Annie Altose, who appeared in a Spanish dance, and Harriet Rittenburg, who contributed whistling solos. Irene Wifler, who is only six years old, surprised the audience by her clever performance of "The Bluebells of Scotland." Hortense Yule was the accompanist.

Winifred Byrd Fulfills Oregon Engagements

PORTLAND, ORE., Dec. 17.—Winifred Byrd, pianist, appeared in four recitals within one week in this district recently, at Albany, Corvallis, Salem and in this city. At Salem, where Miss Byrd was a former resident, she was accorded a warm reception. For an encore she appropriately chose "Home, Sweet Home." She appeared in recital at the University of Oregon at Eugene. Miss Byrd was unable to fulfil two engagements at Pendleton and Dallas, on account of severe storms.

I. C.

Schumann Heink in Santa Barbara

SANTA BARBARA, CAL., Dec. 19.—Ernestine Schumann Heink returned in concert to this city recently after an absence of twelve years. The contralto's singing delighted her auditors, and her pleasure in singing to a local audience again was marked. Many encores were demanded. The hall was filled, many persons having to be turned away.

N. LINDSAY NORDEN, Conductor

Mendelssohn Club, Philadelphia, Pa., Reading Choral Society, Reading. "The Club attains results that scarcely could be finer."—*Phila. Bulletin*. "Mr. Norden has drilled his excellent material till it can subtilize a tone, sing resoundingly and give all the nuances."—*Musical America*. "The program was one of the most artistically arranged that has been heard in this city for a long time."—*Evening Ledger*. "Too much praise cannot be given N. Lindsay Norden. In him the chorus has found a very valuable man."—*Reading Eagle*. (A large number of similar criticisms)

GENTLE AND MIROVITCH IN LOS ANGELES COURSE

Soprano and Pianist Heard in Joint Recital—Combined Choruses Give Concert

LOS ANGELES, Dec. 17.—Alice Gentle and Alfred Mirovitch were presented at the matinée concert of the Philharmonic Artist series on Dec. 3. Miss Gentle is a favorite here and won much applause in an unusual group of songs, including a number of Strauss works. Although new to this city, and the fourth pianist to appear in succession, Mr. Mirovitch established himself as a favorite in works of Chopin, Liszt and others. Many recalls were given to both artists.

With Umberto Sorrentino as assisting artist, the combined forces of the Ellis Club of sixty male voices, and the Lyric Club, of an equal number of women, both conducted by J. B. Poulin, gave a varied program. Sorrentino received much applause in a group of songs and arias.

F. W. G.

Dallas Clubs Arrange Programs

DALLAS, TEX., Dec. 17.—In honor of Trinity Valley Lodge, the Wednesday Morning Choral Club, gave a concert in the Scottish Rite Cathedral, at which members of patriotic organizations and music clubs also were guests. With admirable stage settings a program was presented by Mrs. H. M. Whaling, Jr., Mrs. Robert McElree, Nellie Kirkgard, Maurice Peterman, Mrs. Max Christensen, Mrs. K. A. Ring, Mrs. Merrill Grainger, Hedley Cooper, Mrs. D. A. Little and several others. Mrs. Mamie Folsom Wynne was director of the program and Mrs. James Blaine Le Bow, accompanist. The Schubert Choral Club presented an attractive program at its second Twilight Musicales on Nov. 27 at the Adolphus, when the choir was assisted by Mrs. J. L. Price, Adeline Craig and Greta Petrini, accompanied by Myrtle McKay.

C. E. B.

Denton Hears Harry E. Schultz in Annual Recital

DENTON, TEX., Dec. 19.—Harry E. Schultz, director of the vocal department at the College of Industrial Arts of Denton appeared before a crowded house for the third annual recital and sang an interesting program sympathetically. His best number was the "Elijah" aria, "Is Not His Word Like a Fire?" Four songs by Richard Strauss were sung with warmth and understanding, and

there was also an American group which included Hageman's "Happiness" and Clark's "The Blind Ploughman." Songs by Schubert and Delibes further enhanced the interest of the recital. Ellen Munson was an artistic accompanist. Mr. Schultz has studied with Frank King Clark in Berlin and Herman Devries and Hans Schroeder in Chicago. J. B. C.

LHEVINNES GIVE PROGRAM IN SAN ANTONIO SCHEDULE

Chaminade Society Assists in Choral Music—Frida Stjerna Sings for Symphony Benefit

SAN ANTONIO, TEX., Dec. 17.—Josef and Rosina Lhevinne delighted a large audience in a two-piano recital at Beethoven Hall on Dec. 7. The concert was the second in the series sponsored by the San Antonio College of Music and the Chaminade Choral Society, and marked the second appearance here of Mr. Lhevinne. Mozart's Sonata in D and Rubinstein's Valse in A Flat were among the works presented. Mme. Lhevinne took the first piano part throughout, playing with fine tone and technique. Mr. Lhevinne also revealed his artistic qualities in his solos, which included Balakireff's "Islamey," two Moscheles Studies, a Toccata by Schumann, and Chopin numbers. The Chaminade Choral Society was heard in two Schumann compositions, "The Swallows" and "Song of May," in which excellent ensemble was achieved under the baton of Julien Paul Blitz. Mrs. Blitz played the accompaniment admirably.

Frida Stjerna, Swedish mezzo-soprano, was heard in recital for the benefit of the San Antonio Symphony on Dec. 8 at the home of Mrs. Lafayette Ward. Miss Stjerna enhanced the impression made at her previous appearance here. Her excellent voice, musical intelligence and ability to convey clearly the mood of her songs, gave much pleasure. Her program included four songs by the local composer, Oscar J. Fox, who was at the piano for the group; also old Italian and English groups, and works by Swedish and American composers. Mrs. Lawrence Allen Meadows was an artistic accompanist.

G. M. T.

Alice Gentle, Honor Guest at Club Dinner in Los Angeles

LOS ANGELES, Dec. 17.—With Alice Gentle as chief guest of honor, the Gamut Club held its December dinner on the seventh. Roy Giusto, baritone; Frederica Bodinoff, soprano, and the Gamut Club Quartet appeared, and Umberto Sorrentino, tenor; Claudia Albright, Raphael Immanuel, Doris Strubel, Jennie Winston, Ernest McGaffey and Grace Wagner were also presented to the club members. The pianists were

Frank Moss and Ann Thompson. Louise Gude was heard in a recital of the songs at the Gamut Club Auditorium, on Dec. 8, accompanied by Louise Toles. In a program of unhackneyed numbers ranging from Paradies to Strauss, she demonstrated the qualities of her voice and gave pleasure to a good-sized audience. Her reception was markedly cordial.

W. F. G.

Carrie Jacobs-Bond Guest of Honor at Reception in San Diego

SAN DIEGO, CAL., Dec. 20.—Carrie Jacobs-Bond, composer, was guest of honor at a reception and musicale given recently at the home of Gertrude and Bess Gilbert in this city. Mrs. Jacobs-Bond and Mrs. Cecil Ellis gave a delightful program of their compositions. Governor Stephens of California, who was present, paid his respects to the composers in an address during the afternoon. Mrs. Jacobs-Bond was made an honorary life member of the Amphion Club, a distinction which she shares only with Ernestine Schumann Heink.

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American Novelties Featured at Second Festival in San Jose

SAN JOSE, CAL., Dec. 17.—The second annual Pacific Festival of American music, held at the College of the Pacific, was a splendid success. The programs differed greatly from those presented at the first festival, bringing to light other sides of American music, and giving to three eminently worthwhile compositions their first performances.

The first program was devoted to chamber music and song, and opened with Powell's familiar "Sonata Virginianesque" for violin and piano, interpreted by Miles A. Dresskell and Howard H. Hanson. A quintet for string quartet and piano by Edgar Stillman Kelley proved a work of much beauty, and was efficiently played by Mr. Dresskell, first violin; Virginia Short, second violin; Joseph Halamicek, viola; Jan Kalas, cello, and Mr. Hanson at the piano. Native songs, including "The Eagle," by Grant-Schaefer, "Christmas Chimes," by Sidney Homer, "Elégie" and "A Fool's Soliloquy" by Campbell-Tipton, all interpreted by Charles Maschal Dennis, added variety to the program.

The College Chorus and Orchestra, assisted by Mina Belle Montgomery, soprano, gave the choral program on Sunday afternoon, which presented Lutkin's "Hymn of Thanksgiving," Chadwick's "Land of Our Hearts" and Wesley La Violette's "The Broken Vine," which had its first performance on this occasion. This last named work is based on the Eightieth Psalm, scored for solo voice, chorus and string orchestra. Constructed on a modern harmonic plan, it makes extraordinary demands on the singer, but its exquisite themes make it a work of lasting quality. The audience was cordial but somewhat puzzled by the strange progressions and changing melodic moods. Miss Montgomery, a

newcomer to this community, successfully carried the solo part, and proved herself a soprano of distinction.

Orchestral Program Given

The climax of the festival came with the orchestral concert given by the San Francisco Symphony, Alfred Hertz conductor. The program opened with Dvorak's "From the New World," finely played, and followed by contrasted types of native works. Herman Wetzler's Overture to "As You Like It" was charming, and "March Fantasia" of Henry Schoenfeld and Sabin's "Sailors' Hornpipe" showed diverse rhythmic moods. Great interest was manifested in the two symphonic works of Hanson, conducted by the composer. These are the latest works from the pen of the Prix de Rome winner, and were his farewell presentations to this community. "Exaltation," for piano and orchestra, one of the scores submitted to the Prix de Rome jury, and "Legend," both of which were played on this occasion, are the second and last of a trilogy. The orchestra gave its best efforts, and Mr. Hanson received a memorable ovation. Eugene Field Musser did notable work in the piano part of the first work. The many incidental violin solos were played with exquisite artistry by Louis Persinger, concertmaster.

The audiences were considerably larger than those attending the first festival, and while the compositions given were on the whole less pretentious than those of last year, American works all reflected credit on their composers.

The motto of the festival was a quotation from John C. Freund, editor of MUSICAL AMERICA: "As the time came for the declaration of our political independence—so now the time has come for us to assert our musical and artistic independence." M. M. F.

BONNET IN RECITAL IN SALT LAKE CITY

Sousa's Band Adds to List of Attractions—Eberly in Organ Program

SALT LAKE CITY, Dec. 17.—Joseph Bonnet, French organist, gave a recital at the Cathedral of the Madeleine on Dec. 1. The program began with excerpts from the music of Purcell, Couperin and Martini; then came the Fantasia and Fugue in G Minor by Bach; "Romance sans Paroles" and "Variations de Concert" by the organist; "Pastorale" by César Franck, Guilman's "Funeral March and Song of the Seraphs," Tremblay's "Menuet Français," and Widor's "Toccata" (from the Fifth Symphony). Although the organist labored under difficulties, as the instrument was rather inadequate, his recital was remarkably fine.

Sousa's Band entertained a large audience at the L. D. S. Tabernacle on Dec. 6, playing Goldmark's "Spring Time" Overture, Massenet's "Angelus," and Sousa's "Camera Studies," as well as many of the conductor's marches. Mary Baker sang Benedict's "The Wren," and instrumental solos were played by John Dolan, cornet, and George Carey. A feature of the program was Sullivan's "Lost Chord" played by the band and J. J. McClellan at the Tabernacle organ, with Mr. Dolan in the solo part. Sousa, who is a great favorite here, was heartily welcomed. On the afternoon of the same day he gave a program for all school students, and the spacious Tabernacle was filled to its capacity. This appearance was under the auspices of the Tabernacle Choir and was managed by Geo. D. Pyper.

Lawrence Eberly, who appeared in an organ recital at St. Mark's Cathedral on Dec. 4, was assistant in the music department at the University of Utah for

three years, and during the absence of Thomas Giles in Europe, was acting head of that department. At present he is instructor in music at the West Jordan High School. His program on this occasion comprised Borowski's Sonata in A Minor, Bach's Prelude and Fugue in B Minor, the "Largo" from the "New World" Symphony, and numbers by Lemare, Batiste, Lefebvre-Wely, J. S. Bach and Geo. Whiting. Doris Buriff, soprano, sang "He Was Despised."

In a "Music Festival Week," organized by the Daynes Eebe Music Company and the Glen Bros. Roberts Music Company, Penelope Davies, soprano, and Henry Souvaine, pianist, have given recitals in the public schools, local universities, and colleges, appearing with the Ampico Reproducing Piano. M. M. F.

Redlands Teachers Formulate School Course for Pianists

REDLANDS, CAL., Dec. 17.—At the monthly meeting of the Music Teachers' Association, a standard course in piano instruction was formulated for students of the High Schools who wish credit for piano instruction taken under private teachers, accredited by the Board of Education. As a result students will be expected to complete the course as indicated, and it is made as comprehensive as possible. A feature of the evening was the singing of Kathryn Torrance, who won the vocal scholarship offered by Lucile Marsh last year, and the playing of Jack Meserve, pianist, who has just finished a year's scholarship with Annette Cartledge. C. H. M.

Mabel Garrison Soloist with Apollo Club of Portland, Ore.

PORTLAND, ORE., Dec. 17.—Mabel Garrison, soprano, was the soloist at the Apollo Club's first concert of the season on Dec. 1, and sang with decided charm three groups of songs in Italian, French, and English. The audience received her with acclamation, and many encores had to be given. The Club Choir of seventy men's voices, conducted by Wm. H. Boyer, won high praise for its ensemble singing. "Thy Beaming Eyes" (MacDowell) and "Slumber Song" (Warren)

were beautifully interpreted, and three old songs "The Blue Bells of Scotland," "Old Irish Song" and "Sally in our Alley," arranged by Mr. Boyer for the Apollo Club, proved very popular. George Selmon was accompanist for Miss Garrison, and the club's accompanists were Edgar C. Coursen and William C. McCullough, with Ralph W. Hoyt at the organ. I. C.

ORCHESTRAL SERIES OPENS IN PASADENA

Rothwell Features Symphony by Brahms—Rounds' Forces Heard

PASADENA, CAL., Dec. 17.—The Los Angeles Philharmonic Orchestra, conducted by Walter Henry Rothwell, opened a series of four concerts in the High School on Dec. 8, Alice Gentle appearing as soloist. Brahms Symphony No. 1 in C Minor was admirably played, and the orchestral program also included the Serenade from Charpentier's "Impressions of Italy" Suite, with the solo played by Emil Ferir, first viola-player of the orchestra; Introduction to Act III of Wagner's "Lohengrin," and Chabrier's "España." Mme. Gentle sang with dramatic spirit the Air of *Lia* in Debussy's "L'Enfant Prodigue," and music by Wagner and Strauss.

Opening its third season, the Pasadena Community Orchestra, under the baton of Will Rounds, appeared at the High School Auditorium on Dec. 2. Mrs. Norman Hassler, soprano, was the soloist, singing with artistic effect the "Polonaise" from "Mignon," and a group of songs in English, with Harry D. Kellogg at the piano. The orchestral numbers included the March and the Andante from Raff's "Lenore"; "First Meeting" and "Norsk" (Grieg); "Poupée Valante" (Poldini), and "The Mill on the Cliff" Overture (Reissiger).

Estelle Heartt-Dreyfus, of Los Angeles, contralto, assisted by Mr. Ferir, and Grace Andrews, accompanist, presented an artistic program on Dec. 8 at the large musicale for which Mrs. Ernest M. Dickey was hostess at the Valley Hunt Club house. There were about 500 guests. Mme. Heartt-Dreyfus gave songs in Russian, Spanish, French and English, and Mr. Ferir played two solo groups. M. S.

DESTINN IN TACOMA

Soprano Initiates Artist Course—Recital by Louise Van Ogle

TACOMA, WASH., Dec. 20.—Emmy Destinn received a cordial welcome when she appeared at the Tacoma Theater on Dec. 5 to open the artist course organized by Bernice R. Newell. Mme. Destinn, who was in good voice, sang an exacting program of arias and classic and modern music. Georges La Payre was the accompanist.

Louise Van Ogle of Seattle recently gave a lecture-recital on the subject of Rimsky-Korsakoff's "Coq d'Or," under the auspices of the Ladies' Musical Club. Mrs. Van Ogle held the attention of her audience by an excellent capacity for story-telling and a fine musical equipment. E. M. M.

Marie Kohnova in Recital in Denton

DENTON, TEX., Dec. 10.—Marie Kohnova, Bohemian violinist, and director of the violin department in the College of Industrial Arts of Denton, appeared in her third annual recital at the College Auditorium on Nov. 28. Mme. Kohnova, in a program of exacting works for the violin, displayed fine technique, a smooth legato, and a strong vibrant tone. She played with brilliancy Mendelssohn's Concerto, Bazzini's "Witches' Dance," Wieniawski's "Carnaval Russe," and other music. J. B. C.

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LOS ANGELES HEARS PIASTRO AS SOLOIST

Violinist Achieves Success in Symphony Concert—Destinn and Buhlig in Recitals

LOS ANGELES, CAL., Dec. 17.—The Philharmonic Orchestra, assisted by Mishel Piastro, presented a pair of concerts yesterday and to-day which gave occasion for rich and vivid playing. Tchaikovsky's Fourth Symphony and Dvorak's "Carnival" Overture were played under Walter Henry Rothwell's baton with sureness and precision and an appreciation of the finer points. Piastro, in the A Minor Concerto of Goldmark, made an impression second only to that of Heifetz here, his performance being full of spirit yet dignified. The reception was a rapturous one, and he was accorded many recalls at both performances.

Piastro was given a reception by Mme. Zuckermann and Mme. Sprotte on Dec. 14, all the leaders of the musical colony being present.

Emmy Destinn sang on the Philharmonic Concert Course, Dec. 13, before a very large audience, achieving her best successes in arias from "Huguenots" and "Tosca." The audience found some of her Russian and Hungarian songs less interesting, but all her items revealed the beauty of her voice.

The Lyric Club gave its first concert conducted by J. B. Poulin. Umberto Sorrentino was soloist, and his work gave satisfaction, especially in the lighter numbers.

Richard Buhlig presented a piano program devoted to Schubert and Schumann at the Gamut Club Auditorium recently. A number of his works were unfamiliar, and were made notable by his effective interpretations.

Beautiful weather mitigated against a large attendance at the Philharmonic concert on Dec. 11, although the program was a varied and popular one. Henry Svedofsky, assistant concertmaster, was the soloist, playing Saint-Saëns' "Havanaise" with facility and with such success that an encore number, in collaboration with Mr. Kastner, the harpist, was requested.

After a concert tour through eight Eastern States, in twenty-five recitals, Charles Wakefield Cadman, the composer, and Princess Tsianina, Indian soprano, are back in Los Angeles for a month or two of rest. W. F. G.

Centralia Hears Ethelynde Smith

CENTRALIA, WASH., Dec. 17.—The music department of the Women's Civic Club recently presented Ethelynde Smith, soprano, in recital at the Liberty Theater. Miss Smith displayed evidence of fine vocal ability, enhanced by charm of personality. The varied program was both educational and entertaining. The most popular number with the audience was Haydn's "Mermaid Song," which was sung with much skill. In response to the applause Miss Smith gave four extras. Excellent work as accompanist was done by Mrs. E. B. Clark.

Zoellner Quartet in San Antonio

SAN ANTONIO, TEX., Dec. 17.—The Zoellner String Quartet appeared on Dec. 8 at Our Lady of the Lake College, giving one of the most interesting programs yet heard here. It was the quartet's seventh appearance at this college. The members played the Haydn Quartet, Op. 76, No. 5, the two middle movements of Giuseppe Ferrata's Quartet, Op. 28; the Romanza and Intermezzo of Grieg's G Minor Quartet, and the Pastorale from Emerson Whithorne's "Greek Impressions," Op. 19. Shorter pieces by Mozart and Tchaikovsky completed the program.

REDLANDS, CAL., Dec. 17.—Arthur Rubinstein, pianist, gave a program of ultra-modern numbers by Ravel, Scriabine, Albeniz, Debussy, and Prokofiev, together with a Chopin group, at the Wyatt Theater, and impressed a capacity audience by his superb technical equipment and satisfying interpretations. This was the second recital in the Spinet Club's Artist Series. C. H. M.

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Poem—Hulda Lashanska's
Recital

ST. LOUIS, Dec. 19.—Rudolph Ganz and the St. Louis Symphony brought out all the rich beauties of the orchestral scores in the fine pair of concerts given on Dec. 9 and 10. An admirable reading was given of Dvorak's "New World" Symphony, the interpretation of the Largo being particularly fine. A "first time" number was the poem "Le Printemps Passionné," by Felix Borowski of Chicago. This is a melodious song in a fine orchestral setting, and was warmly acclaimed. Schubert's posthumous Theme and Variations from the String Quartet in D Minor was also played for the first time here, and in this work the beautifully-sustained tones of the string section were delightful. Beethoven's "Coriolanus" Overture and Tchaikovsky's "Capriccio Italien" were also played.

Hulda Lashanska appeared on Dec. 6 at the Odeon, under the management of Arthur J. Gaines, for her first recital in St. Louis, her previous appearance having been made with the Symphony last year. It was an evening of delightful song, notwithstanding the fact that a pall of smoke settled over the city early, and made singing extremely difficult. Mme. Lashanska's voice has developed in both power and beauty since her visit last year, and her singing was charming. Old songs by Gluck and other masters, and a group of German lieder, were in-

cluded in her program. Moret's "Le Nélumbo" and Werner Josten's "Spring Night" had to be repeated. Among her extras were "Annie Laurie," for which she played her own accompaniment, and "Long, Long Ago." Mr. Josten was an able accompanist.

The orchestral concert at the Odeon on Dec. 4 proved very attractive. Louis Cornell, pianist, was the soloist in the Rubinstein's Concerto in D Minor, Op. 70, and played in refined style. The orches-

tral numbers included the "Mignon" Overture, the second movement from Tchaikovsky's Fifth Symphony, Carl Busch's "Negro Carnival" Rhapsody, played for the first time on the orchestra's recent trip to Kansas City, and the March from Grieg's "Sigurd Jorsalfar." Mr. Cornell also gave the Valse lente and Pizzicati from the "Sylvia" Ballet Suite by Delibes, and was received with marked favor. A capacity audience heard the program. H. W. C.

TUSCALOOSA GIVES UP WEEK TO MUSIC

Choral Singing Prominent in
Celebration—Glee Club's
Concert

TUSCALOOSA, ALA., Dec. 16.—Tuscaloosa has, through the energy and enthusiasm of Stella S. Harris and the other members of the Music Teachers' Association, celebrated its Music Week, which began on Sunday, Nov. 27.

Community singing at the Elks' Auditorium, under the leadership of Rev. James A. Duncan, pastor of the Methodist Church, opened the week. On the Sunday night, song services were given at the churches. The cantata "Prayer, Promise and Praise," by Neidlinger, was sung at the High School Auditorium on the following evening by the church choirs of the city, conducted by Miss Harris. Excellent individual work was done by Mrs. Harry N. Eddins, Mrs. James F. Alston, Mrs. James Rice, Mrs. James A. Anderson, Mrs. T. A. Hargrove, Mrs. Lester Snow, Irvin Dugins, and Thomas Foster; and the chorus work was worthy of cordial praise.

Edna Gockel Gussen of Birmingham, in a piano recital on Nov. 29, exhibited

artistic style and fine technique in music by Schumann, Chopin, Liszt, and Mendelssohn. Mrs. Gussen was assisted by Leon Cole, baritone, also of Birmingham, whose voice is of pleasant quality.

A. D'Agostino, violinist, gave a program at the High School Auditorium on Nov. 30, playing effective solos, and also appearing with his pupils in concerted numbers.

The University of Alabama Glee Club, conducted by Tom Garner, gave its annual midwinter concert at the University on Dec. 2, before a large audience, with great success. The vocal soloists were Robert Berry, Paul Hendrix, and Reginald Thomas; and Aurelius Evans, Jr., violinist, played the Meditation from "Thais." The Tuscaloosa Band concert, postponed from Dec. 1 on account of bad weather, was given as the closing event of Music Week on Dec. 5, when H. Goodin conducted the members in an interesting program, and school choruses were creditably given under the leadership of Florence Nupson, supervisor of music.

Luella Meluis, coloratura soprano, has been booked to appear as soloist at the North Shore Music Festival at Evanston, Ill., in May, 1922. She will appear in recital in New York in the early spring.

MONTREAL EFFUSIVE OVER D'INDY'S VISIT

French Composer, Appearing
as Montoux Soloist, Shares in
Unprecedented Welcome

MONTREAL, CAN., Dec. 19.—The visit of the Boston Symphony with Vincent d'Indy as soloist, on Dec. 12, was an important musical occasion here. For some hours before the opening of the concert, a vast throng of enthusiasts stormed the large St. Denis Theater in an effort to gain admission, and when the concert commenced, the audience filled every possible space in the house.

Probably for the first time here, a tremendous crowd maintained absolute silence, when the Bach piano concerto with d'Indy as soloist, was played. Following its close, the eminent composer had to respond nine times to the unrestrained applause. As a climax to an unprecedented scene here, he was presented with a laurel wreath by officials of the Brassard Choral Society.

Mr. Montoux also was vigorously cheered at the end of the program, and following each orchestral contribution was recalled five, six and eight times before his public would let him continue at the desk. The orchestra gave one of the most memorable readings of the "Eroica" Symphony ever heard here. Louis H. Bourdon was responsible for the Boston Symphony's engagement.

Charity performances of Gilbert and Sullivan's "Iolanthe" were given successfully by the St. Lambert Opera Company in the St. Denis, to large audiences recently. H. F.



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"Walküre" Revival and Second "Boris" Salient Events of Metropolitan Week

(Continued from page 6)

ceeded in distracting attention from the play. Mme. Farrar's singing, though guarded, disclosed again a newly-found freedom and smoothness. Mr. Martinielli, as a rather leonine hero, utilized his excellent endowments without stint. His air at the opening of the third act brought him an ovation. Mr. De Luca's vocalism was suave, and his impersonation of *Casart* had the ring of sincerity. Kathleen Howard was *Zaza's* bibulous mother, and the army of smaller figurants included Myrtle Schaaf, Minnie Egner, Cecil Arden, Milla Picco, Angelo Bada, Paolo Ananian, Pompilio Malatesta, Mario Laurenti, Louis D'Angelo, Giorano Paltrinieri, Pietro Audisio, Phyllis White and Veni Warwick. There was also the reliable little Miss Quintina, who seems well on the way to becoming a *diseuse*, as *Toto*. Mr. Moranzoni conducted. R. M. K.

Chaliapine's Second "Boris"

Feodor Chaliapine's second appearance at the Metropolitan Opera House in the title rôle of "Boris Godounoff" even surpassed, in some of its aspects, the sensational triumph of the first. Wednesday night's audience again tested the capacity of the opera house, and again hundreds were turned away—many, however, refusing to leave the lobby until virtually ejected and some coming back repeatedly until almost the end of the performance in the hope of finding a way to gain admittance. The ordinary "door list" was suspended, thereby complicating the difficulties of the ticket takers who had to face the lobby throng. It was no easy night for them.

Inside, the audience shouted and applauded as at the first performance. But it was not left to the mob behind the rail to create the din. All through the house—orchestra, parterre, grand tier and balconies—there was enthusiastic hand-clapping as the giant Russian bass was called before the curtain an uncounted number of times, finally appearing without his make-up. The tensility and intentness of the audience was indicated by the hisses that came from everywhere, when, after the thrillingly realistic death of *Boris* in the final scene, some over-eager persons began applause that marred the effect of the orchestral threnody which closes the scene.

Chaliapine's characterization of *Boris* again was one of great power and vividness, dominating the stage and dwarfing the other principals, excellent as some of them were. Save in the Cathedral procession, he sang better than at the first performance. The last act farewell to the son, in particular, was of more glowing tone. This time he ended it with a beautiful and moving pianissimo phrase which he omitted at the earlier representation. Throughout, the lyric episodes were more lyrical, without any loss of dramatic emotionality. There were some tones of tremendous power, others that were mere whispers and sighs. The scenes of the apparition and the death of *Boris* were again of simply overwhelming power.

There were several changes in the cast, Margaret Matzenauer assuming the rôle of *Marina* for the first time in New York; Aureliano Pertile (also appearing in his part for the first time in Manhattan) replacing Orville Harrold as *Dmitri*, and José Mardones donning the monkish robes of *Pimenn*, worn at the last performance by Leon Rothier. Mme. Matzenauer made a regal figure of a rôle that has never been a grateful one, without singing in her best estate. Mr. Pertile did less to shatter the melodic line of the music of the Garden Scene than has been true of his predecessors at some performances. The fine voice of Mardones seemed bottled up in the music of *Pimenn*. Among lesser parts, Marie Matfeld's *Innkeeper*, Paolo Ananian's *Vaarlem*, Angelo Bada's *Shouisky* and Giordano Paltrinieri's *Simpleton* must be given a word of special praise. Others in the cast were Raymonde Delaunois, Kathleen Howard, Ellen Dalossy, Pietro Audisio, Carl Schegel and Vincenzo Reschiglian.

Conductor Papi plainly worked hard with the score, but with greater success in choral than in orchestral effects. The sting and sweep of many of the latter were wanting. His Russianism was less than skin-deep.

A changed detail of the staging was noted in the third scene, when the doorways of the two Cathedrals were so placed as to face directly out toward the audience. This facilitated the procession between them and relieved the congestion as *Boris* made his way across the stage. After the stirring singing of the chorus in the penultimate scene it was unfortunate that the property men in the loft ran out of snow. The *Simpleton* escaped, being covered up by it, and thus much of the effect of the tableau that followed his lamentations on the fate of unhappy Russia was lost. O. T.

"Chim-Fang" Scotti Rolls an Orange

"L'Oracolo" had its first performance of the season on Thursday night and was notable, as usual, for the superlative picture of the malignant *Chim-Fang* drawn by Scotti. Admirers of the baritone are divided these days between *Scarpia* and the evil Chinaman of Hatcher Row in determining the question as to which of his rôles gives him most scope for the exercise of his great gifts as an actor. There cannot be much doubt about the part that best suits him when the matter becomes purely vocal. He does no better singing than as *Chim-Fang*. He has been rolling the orange of enticement toward *Hoo-Chee* for some time now, and *Hoo-Chee*, in the person of Ada Quintina, is noticeably becoming an armful. Florence Easton again brought vocal distinction to the part of *Ah-Yoe*, and the performance found Adamo Didur as dignified as ever as the patriarchal *Win-Shee*. There was a new *Hoo-Tsin* in Milla Picco and a new *Hua-Quee* in Myrtle Schaaf. Moranzoni was in his accustomed place and made the score sparkle.

Perhaps the light of Leoni's music was brighter after the dullness of "La Navarraise," which preceded it. It was not the fault of Albert Wolff that Massenet's episode of the Carlist war fell so flat. The conductor labored valiantly enough. Why the kindly dust upon the score was ever disturbed is a question that is difficult to answer. This first repetition of the revived work saw Morgan Kingston as *Araquil* in place of Crimi. Geraldine Farrar was again the *Anita*, with voice pitched to a delicacy that suggested the confidential. The double-bill was too much for the valorous railbirds who nightly defy the slings and arrows of operatic fortune. Very few of them turned up. P. C. R.

"The Barber," Sans Ruffo

Like "Ernani," the season's first "Barber of Seville" arrived without its intended star, the big-voiced Titta Ruffo, who was announced for the rôle of the mercurial *Figaro*. When Friday afternoon's audience reached the doors of the Metropolitan, it was confronted with placards announcing that the baritone's physician again had enjoined him not to sing. Into the breach stepped the Metropolitan's usual *Figaro*, Giuseppe de Luca, who sang with his familiar glibness and zest, and pranced through the old Rossini comedy with the requisite drollery and gaiety. Mario Chamlee, appearing as *Almaviva* for the first time in New York, sang much of the music delightfully, with a measure of flexibility beyond that ordinarily expected of a voice of the type of his. A fine tenor, this young American, and one who will go far if he will be content not to push or drive his upper tones. His mezza-voice in "The Barber" was of lovely quality. Nina Morgana, as *Rosina*, sang prettily, if at times imperfectly in bravura passages. In the lesson scene her interpolation was the waltz from "Mireille." José Mardones was a humorous and vocally rotund *Basilio* and Malatesta a farcical *Bartolo*. Louise Berat, Vincenzo Reschiglian and Pietro Audisio completed the cast. Mr.

Papi conducted with no lack of vim. The performance was a benefit for the Greenwich House Music School. O. T.

The Third "Mefistofele"

The season's third performance of Boito's "Mefistofele," as lavishly mounted at the Metropolitan, was given at Saturday's matinée. Mme. Alda sang the rôle of *Margherita*, and Miss Easton that of *Elena*; with Didur as an impressive, if gesticulatory, *Mefistofele*, and Beniamino Gigli as the *Faust*. The best singing was in moments of ensemble work in the Classical Sabbath scene, and in the epilogue. Mr. Gigli's delivery of the "Giunto sul Passo Estremo" won for him repeated recalls at the end of the performance. Included in the cast were also Flora Perini as *Pantalis*, Kathleen Howard as *Marta*, Angelo Bada as *Wagner*, and Giordano Paltrinieri as *Nereo*. Mr. Moranzoni conducted. R. M. K.

Return of "Trovatore"

Neither familiarity or the assurance of its unflinching return to the repertoire seems to dull the opera-goers' appetite for "Trovatore," and one of the largest audiences of the season applauded its return tumultuously on Saturday night.

HONOR BISPHAM IN MEMORIAL CONCERT

Diaz, Harvard and Easton
Appear with Other Artists
in Big Program

The manifold attractions of the David Bispham Memorial Concert at Carnegie Hall on the evening of Dec. 13 were different in several respects from the announced list. Instead of following Rafael Diaz, Paul Parks, the new baritone chosen in competition for this appearance, opened the program. His songs were "Lungi dal caro bene," by Secchi; Legrenzi's "Che fiero Costume," Rachmaninoff's "At Night" and Arnold's "Flow, thou regal purple stream." He showed a voice of fine natural quality and good schooling. Mr. Diaz had an aria from "Gioconda," and following him, Sue Harvard, soprano, who was lately a fellow-member of the Metropolitan Opera Company with Mr. Diaz, gave songs by Terry, Ware and Curran and the "Vissi d'arte" aria from "Tosca" with dramatic effectiveness.

Leo Ornstein was unable to appear, and in the pianist's place, Nanette Gude Bayne, soprano, and George Vivian, tenor, sang the Balcony Scene from "Romeo and Juliet." Renato Zanelli, Chilean baritone of the Metropolitan, contributed a spirited delivery of the "Largo al Factotum," from Rossini's "Barber of Seville." An unusual feature was Neville Brush's recitation to music. This genre was such a favorite with Mr. Bispham that its representation on this memorial program was particularly happy. Mr. Brush's number was Lawrence Hone's poem, "Krishna and His Flute," with music by John Louw Nelson.

A late announcement was made of the addition of Leon Rothier of the Metropolitan to the list of artists, but his promised singing of "La Marseillaise" did not materialize. It remained for Florence Easton to cap the program with a patriotic touch, with the "Star-spangled Banner." Emily Harford, who was formerly accompanist for Mr. Bispham, was at the piano for the famous and less well known artists who worked together to do honor to the memory of their late colleague. D. J. T.

Des Moines Welcomes Thuel Burnham

DES MOINES, IOWA, Dec. 17.—Thuel Burnham, in his recent recital here, was greeted by nearly 2000 persons, an unusually large audience in this city. His reception was enthusiastic, his artistic style being so much admired that he was recalled nine times, and was obliged to give a number of encores.

House Sold Out in Des Moines for Hempel

DES MOINES, IOWA, Dec. 18.—Frieda Hempel appeared in her Jenny Lind program on Dec. 14, and had one of the notable successes of the season. The house was sold out and the program delighted the audience. G. F. O.

It was a performance of a type to rouse "Bravos," especially in the splendid work of Giuseppe Danise as the *Count*, and Jeanne Gordon as *Azucena*. Frances Peralta, despite occasional lapses from pitch, was effective as *Leonora*, and Mr. Martinielli stirred the standees to much applause. Grace Anthony was an adequate *Inez*. Others in the cast were Giovanni Martino, Vincenzo Reschiglian and Pietro Audisio. F. R. G.

Salvi at Sunday Night Concert

Alberto Salvi, harpist, was visiting artist at the Metropolitan Sunday concert on the evening of Dec. 18, the others being the following members of the company: Marie Sundelius, soprano; Raymonde Delaunois, mezzo-soprano; Aureliano Pertile, tenor; Thomas Chalmers, baritone, and Leon Rothier, bass. The orchestra, under the leadership of Paul Eisler, played numbers by Tchaikovsky, Wagner and Johann Strauss. Mr. Salvi presented Zabel's Concerto in C Minor and a group of shorter pieces. Mme. Sundelius was heard in "Depuis le Jour" from "Louise." Mr. Chalmers in *Valentine's* aria from "Faust," and Mme. Delaunois in the Waltz from "Bohème." Carlo Edwards was accompanist. L. B.

CHRISTIAN SCIENCE SINGERS IN CONCERT

John Warren Erb Conducts
Institute Oratorio
Society

The Oratorio Society of the New York City Christian Science Institute, John Warren Erb conductor, was heard in an enjoyable concert at Carnegie Hall on the evening of Dec. 14 when Mr. Erb presented his forces in a program well calculated to stimulate the spiritual development of his audience, an audience which completely filled the large auditorium.

The performances of this choral society are marked by the conductor's request that applause at the conclusion of the various compositions be omitted and so they take on the character of a church service more than that of a public concert. Whatever is lost by the elimination of applause is made up for by the restfulness of a program given in this way.

Mr. Erb has so developed his singers' capacity for intricate choral singing that on this occasion they did themselves justice in Bach's "God Goeth Up With Shouting," Beethoven's "The Vesper Hymn" and Mendelssohn's "Hymn of Praise." There was also a new and very melodious cantata by Franklin Ford, a member of the chorus, called "Now Is Come Salvation." The shorter works included the "Communion Hymn" to Mrs. Eddy's words, sung as opening number, an arrangement of Handel's *Largo* to The Lord's Prayer, the musico-literary work of Kitty Cheatham, set for chorus by Frederick E. Scarlett, and Miss Cheatham's "Extempore," sung as the closing number by the composer and chorus.

The soloists were Harriet Foster, contralto, in the Ford cantata; Josephine J. Percy, soprano; Agnes Reifsnnyder, contralto, and Miles Bracewell, bass, in the Bach; Vida Milholland, soprano; Esther Wendell and Marion C. Kener, sopranos; Zoe Pearl Park, contralto; J. Steel Jamison, tenor, in the "Hymn of Praise." The solo quartet in the Beethoven enlisted the services of Mrs. Percy, Mrs. Foster, Mr. Jamison and Mr. Bracewell. At three pianos, Mary Ray Pinney, Ella Backus Behr and Mary Ballard Bracewell provided the instrumental support admirably, Max Olanoff, violinist, taking part in the opening hymn and in the arrangement of Handel's *Largo*. A. W. K.

Helen Davis Sings Duet with Own Record in Wireless Recital

NEWARK, N. J., Dec. 20.—A new development in wireless concert projects was that introduced last week by Helen Davis of the Edison staff into the series of radio recitals being given by the Westinghouse Company in this city. Miss Davis sang in conjunction with a record of her own voice. Both were heard through the microphone, and the illusion of two living voices is said to have been perfect. P. G.

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Last of Older French Group Passes with Death of Camille Saint-Saëns

[Continued from page 3]

stein, who was anxious to try his hand at conducting, the G Minor Piano Concerto, which he played in the Salle Pleyel on May 13, 1868. He had, however, so neglected his playing while giving his time to composing that his technique had suffered and he played indifferently, so the work, with the exception of the Scherzo, was only mildly applauded. Liszt, nevertheless, to whom he sent the score, was enthusiastic in its praise.

Invited to Conduct First "Rheingold"

When the altercation arose in Munich in September, 1869, over the performance of Wagner's "Rheingold," which Hans Richter refused to conduct, Saint-Saëns was urged to do so in his stead, but refused, preferring to be merely a listener. In December of the same year he brought out his Third Concerto, that in E Flat, at the Gewandhaus in Leipzig, though without conspicuous success. The following year, while on a visit to Liszt at Weimar, "Samson" was discussed and Liszt told Saint-Saëns that if he would finish the opera he would produce it. Saint-Saëns hurried back to Paris to set to work, but the director of the Opéra decided to produce "Le Timbre d'Argent," and "Samson" was shelved. Meanwhile the Franco-Prussian war intervened and music came to a standstill.

During the horrors of the Commune, Saint-Saëns left Paris and took up his residence in London, making his escape on the very last day when persons were permitted to leave. The exhibition in London was about to open and he had counted on getting concert engagements without difficulty. The season, however, was already well under way, and letters written him during the siege of Paris, offering him engagements, having remained unanswered, managers had made other arrangements. He had only about 1000 francs, and this sum being quickly exhausted, he was reduced to singing in the street in remote quarters of London when one Felix Levy hearing of his embarrassment, lent him money to tide him over until the end of the Commune in May, 1871, when he returned to Paris.

Composes First Symphonic Poem

This same year, interested in Liszt's symphonic poems, he produced his first work in this form, "Le Rouet d'Omphale," which was first played on two pianos on Dec. 7. His first opera, "La Princesse Jaune" was given the following year, and in 1877 "Le Timbre d'Argent" was finally heard, but the important event in Saint-Saëns' career at this time was the first full stage production of "Samson and Delilah" at the Grand Ducal Theater at Weimar on Dec. 2, 1877, due to Liszt's interest. Edouard Lassen conducted and Saint-Saëns brought a number of friends from Paris, but the Parisian press treated the event lightly and ascribed the success of the work to the composer's Wagnerian tendencies. In rebuttal to this charge, Saint-Saëns later made the following statement: "I admire deeply the works of Richard Wagner in spite of their bizarre character. They are superior and powerful, and that is sufficient for me. But I am not, I have never been, and I never shall be of the Wagnerian religion!" "Samson and Delilah" was not produced in France until thirteen years after, when it was heard in Rouen, and Paris did not hear it until 1892. Other operatic works of Saint-Saëns are: "Etienne Marcel," Lyons, Feb. 8, 1879; "Henry VIII," March 5, 1883; "Proserpine," Paris, March 16, 1887; "Ascanio," Paris, March 21, 1890; "Phryné," Paris, May, 1893; "Frédégonde," 1895; "Les Barbares," Beziers, 1901; "Parysitis," 1902; "Hélène," Monte Carlo, Feb. 18, 1904; "L'Ancêtre," Monte Carlo, Feb. 24, 1906.

None of the operas had any conspicuous success, with the exception of "Samson and Delilah," although occasional revivals of them are heard in France.

In 1887 Saint-Saëns made a tour of Germany which was a complete failure. He was hissed in several cities, and stung by the humiliation, he retired to a small Austrian village and while there wrote "Carnival des Animaux," of which "Le Cygne" is still frequently heard. His first visit to the United States was made in 1906 when he appeared in concert both as organist and pianist. He announced at this time that he would retire from public life, but he continued to play and made another trip to this country in

Starting as Successor to Kneisels, Letz Quartet Stands on Own Merits

(Picture on Front Page)

FOUR seasons in the concert field have established the Letz Quartet in the foremost rank of contemporary chamber music organizations. At first regarded in the light of a successor to the Kneisel Quartet, since Mr. Letz had been a member of that ensemble, it now is able to rest entirely on its own laurels.

This season important changes have been made in the personnel, which now is made up of Hans Letz, first violin; Edwin Bachmann, second violin; Edward Kreiner, viola, and Horace Britt, cello. Mr. Bachmann and Mr. Britt are new members and have already proved their worth. Mr. Bachmann was for several years concertmaster of the State Orchestra in Budapest, and following his arrival in America in 1911 was associated with the New York Symphony. Later he joined the Little Symphony, founded by Georges Barrère. Mr. Britt, a graduate of the Paris Conservatoire, where he won first prize at the age of fourteen, has been 'cellist of the Philadelphia, New York Philharmonic, Metropolitan Opera and Boston Opera Orchestras. He came to the Letz Quartet after five seasons at the first cello desk of the San Francisco Symphony Orchestra and the San Francisco Chamber Music Society.

The Quartet opened its season at the Pittsfield Chamber Music Festival in September, when it gave the initial program and repeated its success at the festival of two years earlier. Another important series which is inaugurated was that of the newly organized Toronto Chamber Music Society, for which it played in October. Other cities in which it has already played or will be heard this season are Philadelphia, Boston, Cleveland, Brooklyn; Cambridge, Mass.; New Haven and Hartford, Conn.; Newport, R. I.; Stamford, Conn.; Mount Vernon and New Rochelle, N. Y.; Harrisburg, Pa.; Lincoln, Neb.; Roanoke and Norfolk, Va.; Rochester, N. Y.; Northampton and New London, Conn., and Springfield, Mass.

Its popularity in New York is attested by the fact that it will make nineteen appearances in the city during the season. These include a series of three subscription concerts in Aeolian Hall, three concerts each at Columbia University and the Brooklyn Institute of Arts and Sciences, five for the New York Educational Alliance, four at the Rand School and one in the Beethoven Association series. Educational institutions for which it will appear include Yale and Harvard Universities, the University of North Carolina, Smith College (three concerts); Hardin College at Mexico, Mo.; Shorter College, at Rome Ga.; Bessie Tift College, at Forsyth, Ga.; Hollins College, at Hollins, Va.; Virginia

1915 to play at the Panama-Pacific Exposition in San Francisco. For a number of years previous to the war he lived quietly in Paris. On the close of hostilities he slipped quietly out of Paris without telling any of his friends of his whereabouts. He later wrote from Algiers and it was supposed that he was at work on a new opera.

Saint-Saëns' published works run into the hundreds though comparatively few of them are now given with any frequency. His symphonic poems occasionally find place on orchestral programs, the "Danse Macabre" in its piano arrangement, certain of his violin pieces, the G Minor Piano Concerto and, once in a while, pieces of his chamber music are still played. It is, however, upon "Samson and Delilah," the G Minor Concerto and the "Danse Macabre" that the composer's fame with posterity will probably rest.

J. A. H.

Gigli Sings in English for First Time

Beniamino Gigli, tenor of the Metropolitan Opera Company, sang a song in English for the first time at a recent Bagby Morning Musicales at the Waldorf-Astoria. This was "Good-bye, Mary," by Ernesto De Curtis, who played his accompaniments. An Italian song by Mr. De Curtis was also sung with great success by Mr. Gigli. The English number is soon to be published. A capacity audience heard the tenor present also the "Che Gelida Manina" aria from "Bohème" and the Leoncavallo "Mattinata."

Emil Telmányi and Berta Reviere Give Program in Concord, N. H.

CONCORD, N. H., Dec. 20.—Emil Telmányi, Hungarian violinist, and Berta Reviere, soprano, appeared in a joint recital here under the auspices of the Concord Teachers' Association. The program included numbers by César Franck, Brahms, Dvorak and Saint-Saëns. Sandor Vas was accompanist. F. M. F.

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BALTIMORE HONORS WALTER DAMROSCH

Marks Fiftieth Anniversary in America—Artists in Recitals

BALTIMORE, Dec. 20.—At the third concert of the series given at the Lyric by the New York Symphony on Dec. 14 the program was interrupted to allow Dr. Alfred R. Dohme, chairman of the board of directors of the Lyric, to express in behalf of the Baltimore public and the directors of the Lyric the esteem felt toward Walter Damrosch, who on this occasion was marking the fiftieth anniversary of his arrival in this country.

Dr. Dohme briefly spoke of the work that Mr. Damrosch has done in aiding the local musical development and in furthering the cultural taste over a period of years in Baltimore through his occasional visits in the capacity of operatic and symphony conductor. He presented a gold penknife to Mr. Damrosch as a memento from Baltimore music-lovers.

Mr. Damrosch, in responding, urged the Baltimore public to keep the Lyric for musical purposes as, in his estimation, he found the auditorium acoustically well fitted for musical performances. He said that a community should guard its temple of tone as a shrine where the benefits of music might long continue to give soulful elevation to all.

The program was spiritedly interpreted by the orchestra, and the artistic

singing of Mme. D'Alvarez was warmly applauded.

Morgan Kingston, tenor, and Alberto Salvi, harpist, were presented in a recital at the Lyric on Dec. 12 under the auspices of the W. A. Albaugh Concert Bureau. Mr. Kingston had heretofore appeared locally in operatic rôles, and this recital confirmed the good opinions held of his work. Mr. Salvi played brilliantly, and had to give extra numbers. Evelyn Hatteras was accompanist for Mr. Kingston.

G. Herbert Knight, organist, and member of the faculty of the Peabody Conservatory, and Herbert Bangs, violinist, gave the program of the eighth Peabody Recital on the afternoon of Dec. 16. Mr. Knight is a skillful organist whose musicianship is held in high esteem by the local public. This was Mr. Bangs' first local professional appearance and he was welcomed with applause.

A concert by the Junior and Elementary Orchestras, Franz Bornschein, conductor, was given on Dec. 17, in the main hall of the Peabody Conservatory, before a large audience. These orchestras number more than 100 students, and in the case of the more advanced players the tone quality, style and ease of interpretation are notable. Esther Love, pianist, of the preparatory staff of instructors, was the soloist, and brilliantly interpreted compositions by Palmgren, Glinka and Rachmaninoff. The Elementary Orchestra was heard in a suite in three movements by Pleyel, and the Junior Orchestra presented Meyerbeer's "Coronation March," the Mazurka and Czardas from Delibes' ballet "Coppelia," and other music. F. C. B.

SEATTLE SYMPHONY IN FIRST CONCERT

Eighty Players Gain Success in Début—University Choir in Oratorio

SEATTLE, WASH., Dec. 17.—Seattle's Civic Symphony has begun its career with great promise. Its first concert at the Metropolitan Theater on the afternoon of Dec. 11 was highly successful. About eighty players formed the orchestra, and conducted by Mme. Davenport-Engberg, gave an excellent account of themselves in a program consisting of Elgar's "Pomp and Circumstance" March, Mendelssohn's "Ruy Blas" Overture, Södermann's "Swedish Wedding March," Schumann's "Träumerei" (for strings), Rubinstein's "Kamennoi Ostroff," and Victor Herbert's "American Fantasy." An admirable string section was supported by wood-wind and brass choirs of equal merit. Incidental solos were played by Paul Parkhurst, cellist; Ruth Lindrud, harpist, and Claude Pellet, cornetist. The assisting soloist was Vivian Strong Hart, soprano, who sang with the orchestra the Puccini aria "Un Bel Di," from "Madama Butterfly," and a group of songs with Arville Belstad at the piano. Mrs. Hart, who is a delightful singer, was recalled three times.

Haydn's oratorio, "The Creation," formed the program for the mid-winter concert of the University of Washington Choir, conducted by Dean Irving M. Glen at Meany Hall on Dec. 7. The soloists were Ada Tilley, soprano; Milford Kingsbury, tenor, and Robert Lee, baritone; and Mr. Glen, baritone, also assisted in some of the solo parts.

Ellen Sheldon Harrison, soprano, pupil of Ella Helm Boardman, and soloist at the First Baptist Church, gave an interesting program of four groups of songs, Italian, Russian, French and English, on Dec. 6 at the Cornish Theater. Mrs. Harrison's voice is of excellent quality and she sings intelligently.

That high school students in Seattle are receiving an excellent training in music was exemplified on Dec. 9 at the Garfield High School under the direction of Milford K. Kingsbury. As these students represent the first two years of the high school period, the development and skill displayed by the orchestra and

Girls' Glee Club was surprising. Particularly effective was the orchestra's interpretation of MacDowell's "Scotch Poem." The Glee Club sang a cantata, "Pan," by Paul Bliss.

At the piano recital of Euphemie and Bernadette Campbell, on Dec. 10 at Fine Arts Hall, the program was of a notable standard, and was interpreted with remarkable proficiency. Each pianist was heard in solos, and their music for two pianos included a Mozart Sonata, the Chopin-Schütt "Waltz-Paraphrase" and Arensky's "Polonaise." D. S. C.

Moszkowski Fund Reaches \$3,650

Several contributions were added to the Moszkowski Relief Fund last week as follows:

Previously acknowledged	\$3,604.10
Opal Bullard, Sioux City, Iowa ..	1.00
Music Department, Meredith College, Raleigh, N. C.	35.00
Brownwood Music Club, Brownwood, Texas	5.00
Morning Etude Music Club, St. Louis	5.00

Total

Further contributions may be sent to Rudolph Ganz, care MUSICAL AMERICA, 501 Fifth Avenue, New York City.

D'Alvarez to Sing for Chaminade Club

Marguerite D'Alvarez, contralto, will be soloist at the joint concert to be given by the Chaminade Club and the University Glee Club at the Brooklyn Academy of Music on Feb. 17. The proceeds will go to the Brooklyn Children's Museum. She will also be soloist with the New York Symphony at the Academy on March 11.

McCormack Sings to Large Audience in Montgomery, Ala.

MONTGOMERY, ALA., Dec. 20.—John McCormack, tenor, was heard in recital by an audience of 3,500 persons here on Dec. 12. A very cordial reception was accorded him, and a number of encores were demanded. Donald McBeath, violinist, the assisting artist, shared in the success of the program. W. P. C.

Richmond High School Forces to Play for National Supervisors

RICHMOND, IND., Dec. 17.—The Richmond High School Orchestra, which, under the direction of Will Earhart, Ralph faculty.

D. Sloane and C. E. Maddy, has become one of the best known organizations of its kind, has been invited to play before the national convention of school supervisors in Nashville, in March. The school board has offered to pay part of the \$1,000 expenses, and the members of the orchestra have begun a campaign to raise the balance by a sale of season tickets to the Richmond Symphony concerts, as well as by a sale of Gennett records of their own playing which the Starr Piano Company has made and presented to the orchestra for the purpose. E. G. W.

Miss Cottlow Aids MacDowell Colony

DECATUR, IOWA, Dec. 17.—The first of three concerts to be given in the Millikin Conservatory's artist series presented Augusta Cottlow, pianist, as soloist. Her opening group was made up of Chopin compositions, her playing of which won the heart of the large audience. She later played a Tarantella by Liszt and two numbers by MacDowell. Just before this group, Miss Cottlow made an appeal for the MacDowell Colony in Peterboro, N. H. She is trying to raise \$1,000 in memberships at \$1 a year. At the close of the concert, when she held an informal reception, several memberships were taken out. Carlo Sabatini, violinist, was associated with her as soloist at the concert. Miss Cottlow came here from Des Moines, where she gave a recital at which she featured the Sonata "Eroica" of MacDowell.

To Give Courses for School Children in Miami

MIAMI, FLA., Dec. 17.—To take the place of the public school music which was discontinued this year because of lack of funds, Bertha M. Foster is establishing classes for the children for the year, at a nominal price. In the spring Miss Foster plans to merge the classes and to present a spring festival. Many prominent musicians are interested in the weekly recitals given in the Central school. The last program was presented by the faculty of the Miami Conservatory. A. M. F.

Emil Telmányi Opens Concert Series in Cedar Rapids, Ia.

CEDAR RAPIDS, IOWA, Dec. 18.—Emil Telmányi, violinist, was heard in recital on Dec. 8, at the Coe College Chapel, in the first concert of the College and Community Course, of which Risser Patty is director. The remarkable success of the program was an auspicious beginning for the series. Mr. Telmányi included in his music the Bach Chaconne, played without accompaniment. Sandor Vas played excellent piano accompaniments for the other numbers, and as a soloist displayed much skill. The applause from the large audience was prolonged, and several encores were added. M. D.

Mount Vernon Teachers' Association Organizes Recitals

MOUNT VERNON, N. Y., Dec. 20.—Eleanor Patterson, contralto, and Constance Karla, violinist, were heard in joint-recital here recently. The success of the event, given under the direction of the Mount Vernon Teachers' Association, as well as the concert given recently in New Rochelle by the Letz Quartet under the same auspices, has led to a decision to make the concert course an annual event. F. E. K.

The "Messiah" Given at Cornell College

MOUNT VERNON, IOWA, Dec. 17.—The seventeenth annual performance of Handel's "Messiah" was given at Cornell College on the afternoon of Dec. 11 by the Cornell Oratorio Society of 150 voices, and the Cornell Orchestra, with Horace Alden Miller as organist. Frank Shaw, director of the Conservatory, conducted. The soloists were Annie Pierce, soprano; Alice Moncrieff, contralto of New York; John Conrad, tenor, and Herbert Gould, bass of Chicago. Miss Pierce and Mr. Conrad are members of the Conservatory.

SYMPHONY MUSIC PLEASES DETROIT

Strauss, Elisabeth Schumann, Hulda Lashanska and Werrenrath Heard

DETROIT, Dec. 17.—The second of the young people's Saturday morning concerts was given on Dec. 10 before an audience that far exceeded, in size, the one of the previous week. Mr. de Bruce gave a comprehensive talk upon Wagner and the three men who influenced Wagner's music—Berlioz, Weber and Beethoven. The Detroit Symphony illustrated the lecture by the performance of the Berlioz "Roman Carnival," two movements of the Eighth Symphony of Beethoven and the Overture to "Der Freischütz."

Victor Kolar, who conducted the Detroit Symphony in its concert on Dec. 11, opened the program with his "Suite Americaine," which was again greeted with the warmest favor. The third Movement, "South," was especially popular, and revealed particularly the excellence of the violin section. A feature of the concert was the playing of Djina Ostrowska, first harpist of the orchestra, in a Chorale and Variations by Widor. Maurice Willaert, a baritone, who recently came to Detroit, made a good impression in an aria from "Benvenuto Cellini" and the Prologue to "Pagliacci."

Having achieved pronounced success as guest conductor of the Detroit Symphony in November, Richard Strauss returned last week to give an evening of his songs, with the assistance of Elisabeth Schumann as interpreter. Owing to the loss of the trunk containing the music, it was necessary to rearrange the program and one group of Schubert songs was included. Mme. Schumann delivered these admirably, but it was in the Strauss numbers that she was at her best. She proved to be one of the most delightful lieder singers heard here, and won as much applause as did Dr. Strauss. Many of the songs were repeated. Dr. Strauss was accorded an ovation, both as composer and pianist.

Reinold Werrenrath appeared with Hulda Lashanska before a packed audience at Arcadia Auditorium on Dec. 13. Mr. Werrenrath introduced two new songs by Frank Bridge, one by James Rogers, and one by Mabel Daniels. "Love Went a-Riding," by Bridge, was especially worthy, and his performance of it was artistic. Three Kipling songs were highly popular. Mr. Werrenrath was recalled many times. Mme. Lashanska, who was also acclaimed, gave great pleasure in a group of German lieder, Gretchaninoff's "The Steppe," and Staub's "L'Heure Délicieuse." The accompanists were Werner Josten and Harry Spier. M. M. F.

London String Quartet Visits Waterloo

WATERLOO, IOWA, Dec. 17.—The London String Quartet, in its concert at East High Auditorium on Dec. 13, received an ovation. The Mozart Quartet in D Minor was the favorite music of the program. Other works were much enjoyed were the "Folk-Song Phantasy" by a member of the quartet, H. Waldo Warner, and "Londonderry Air" by Frank Bridge. The quartet came here under the auspices of the Ross Conservatory. B. C.

CHICAGO, Dec. 17.—Mme. di Primo (Countess Eugenie Tolstoy), pianist, was soloist with the Chicago Theater Symphony at the Sunday concert on Dec. 11. Nathaniel Finston conducted the orchestra in a program which included numbers by Beethoven, Delibes, Smetana and Tchaikovsky.

Enzo Serafini scored a great success when he sang before the National Opera Club a few days ago. His numbers included arias from "Gioconda," "Mefistofele" and "The Masked Ball." He was recalled again and again.

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EAST ORANGE, N. J.—Assisted by Lillian Gustafson, soprano, the New York Trio gave a program at the auditorium of East Orange High School.

HOLYOKE, MASS.—William Churchill Hammond, organist, gave a recital at the Skinner Memorial Chapel before the West Springfield Women's Club.

WILLIAMSTOWN, MASS.—Sumner Salter, organist of Williams College, gave the first of his winter series of Wednesday afternoon recitals in Chapin Hall.

SPRINGFIELD, OHIO.—Vere Ridgeley, formerly of this city, has been engaged to take charge of the musical department of the State Normal School, Phoenix, Ariz.

SIoux CITY.—Orwin Allison Morse, head of the Morse Studios, gave a piano program in the recital hall of the Pelletier Company. A large audience demanded many encores.

MONTREAL, CAN.—Emile Roy, a young Canadian organist, at present attached to the Church of St. Peter and St. Paul at Lewiston, Me., gave a recital in Notre Dame Church here to an extremely enthusiastic audience.

NEWARK, N. J.—Julia Allen, soprano, sang "Caro Nome," the Waltz Song from "Romeo and Juliet," and other music, in a recent radio program, and Rudolph Hopf, baritone, also sang. W. Wallace Bingham was the accompanist.

WICHITA, KAN.—The second of the series of concerts under the management of the Wichita High School was given at the High School Auditorium by the Mendelssohn Concert Company of six members before a large audience.

NEWARK, N. J.—Rodney Saylor, organist and choirmaster of the First Presbyterian Church, has been giving a series of noonday organ recitals there. Pupils of Bruce Campbell recently gave a song recital, and Mr. Campbell spoke on "How and When to Practice."

MARSHALL, TEX.—At the Monday Music Club's open meeting in the City Hall a miscellaneous program was given. These open meetings, which have been arranged by the two Music Clubs of the city, are proving very successful in broadening the interest in music.

MONTPELIER, VT.—Glenna Baker Leach, pianist, teacher, and director of the Choir of Christ Church of this city, has recently removed to Newark, N. J. Mrs. Leach was soloist two successive seasons at the Choral Festival at St. Albans, conducted by Nelson P. Coffin.

BELLINGHAM, WASH.—The Young People's Band, a new organization of twelve members from the Salvation Army Corps, made its initial appearance recently, in the Loggie Building. A program of band numbers, piano and instrumental solos and choral works, was much enjoyed.

CEDAR FALLS, IOWA.—The State Teachers' College Orchestra, conducted by Theodore Gundry, gave a concert in the auditorium before a large audience. A French horn solo was given by Eclair Eells, and several duets for violin by Louis Puerste and Mr. Gundry with Ernest Zechel at the piano.

AMES, IOWA.—A program which included the finale of Tchaikovsky's Fourth Symphony and a transcription by Oscar Hatch Hawley of part of Beethoven's Sonata, was given by the Iowa State Band in a concert at the Gymnasium, under Mr. Hawley's baton. T. Fred Henry, cornetist, played solos.

URBANA, ILL.—In a recital given by students of the School of Music of the University, the following appeared: Geraldine Jolley, Belle Longbons, Violet Flowers, Naomi Steinberg, Leona Kohl, Grace Van Dyke More, Gladys Stegenga, Eliza Richeson, Elizabeth Bradley, Mary Beauchamp and Libuse Parizek.

LENOIR, N. C.—A vesper service was given by combined choirs, assisted by the Glee Club of Davenport College, and with F. W. Kraft as conductor, in the First Methodist Church. The soloists were Zilla Faye, mezzo-soprano, and Lacy Adams, tenor. Mrs. J. M. Bernhardt played organ solos, and Mary Poe was accompanist.

WICHITA, KAN.—Pupils of Grace Channon were heard in concert on Dec. 3. Ruth Clinton, Loyd Hatfield, Margaret Baldwin, Eudora Garnett, Opal Teal, Marjorie Clinton, Robert Blase, Pauline Schusterman, Maxine Allen, Roberta Hobson, Lena Schusterman, Marguerite Blase, Ruth Horn, Thelma Howell and Doris Wood participated.

LEXINGTON, KY.—The following pupils of Williams Layne Vick gave a recital at the Y. W. C. A. Auditorium: Beulah White, Lucille Hackerr, Dorsey Craig, Antoinette Goss, Clarence Lamoreux, Levana Gosnell, Josephine Morga, William D. Powell, Edna Brooks, C. E. Craik, Jr., Melva Elsie Husak, Karlene McGraw, James E. Stallings and Lucile Long.

EUGENE, ORE.—Officers of the University of Oregon R. O. T. C. Band have been appointed as follows: Robert H. Stewart, Eugene, leader; James Pearson, Eugene, assistant leader; Raymond Graham, Eugene; Harry Series, Astoria; Cecil Farher, Dudur; Lee Williams, Prairie City; Walter Palmer, Baker; Marcus Youngs, Portland, and Floyd Wright, McMinville.

SYLACAUGA, ALA.—The members of the Avondale Mills Band of Mignon have received a large photograph of President Harding, in appreciation of their efforts during his recent Southern visit. The photograph bears the following inscription, signed by the President: "To the Avondale Mills Band, with the good wishes of one who knew many happy days in youth with the home town bands."

ST. LOUIS, MO.—The St. Anthony Choralists conducted by Aloys Rhode recently gave an interesting concert in the St. Louis University Auditorium. César Franck's "Panis Angelicus," Molitor's "Praise Ye the Lord" and other numbers formed the choral program. The Hilger Trio performed the Tchaikovsky Trio, Op. 50 and other music in artistic style. These instrumentalists also played several solos.

NEWARK, N. J.—A concert for the benefit of Grace Baptist Church, Belleville, was given by Gertrude Zitsman and Helen Potter, sopranos; Anna Guempel, contralto; G. C. Williamson and W. H. Stewart, tenors, and Henry Haberli, baritone, with Dorothy Mitchell and R. E. Weiss at the piano. Marjorie Lauer, soprano; Gertrude McDermitt, contralto, and Ralph Thomlinson, baritone, were heard in a recent recital.

LYNCHBURG, VA.—The Zimmer Harp Ensemble, with Nellie M. Zimmer, Carolyn Rice, and Adele Graves, harpists, and Raymond Simonds, tenor, as soloists, gave a concert at the High School Auditorium under the auspices of the faculty. The first monthly concert of the students in the music department of Randolph Macon Women's College, was given in the College Auditorium, by pupils in voice, piano and violin.

MOUNT PLEASANT, MICH.—Lahee's cantata, "The Building of the Ship," was sung by the Central Michigan Normal School Choir, conducted by J. Harold Powers, and the following soloists: Marcia Lewis, soprano; Mrs. Marshall Pease, contralto; Orville Griffiths, tenor, and Marcus Kellerman, baritone. These four artists also appeared in a miscellaneous program. The accompaniments were played by G. Davis Brillhart.

URBANA, ILL.—Frederic B. Stiven, organist, assisted by Lillian Rutlin, soprano, gave a Sunday afternoon recital at the University Auditorium. The organ program comprised music of the sixteenth and eighteenth centuries, and Miss Rutlin's solo was Frances Allitsen's "Song of Thanksgiving." Edna Treat, in an organ recital in this auditorium, played music by Sibelius, Lemare, Kinder, Capocci, Dubois, Stebbins and Vierne.

PORTLAND, ORE.—Mrs. Charles Aylmer Fowler, pianist, was presented in recital at the Library Hall by Jocelyn Foulkes, and was assisted by Catherine Hay, mezzo-soprano, pupil of Pauline Miller Chapman. Two Chopin Studies—Op. 25, No. 7, and Op. 10, No. 5—Chopin's Valse Op. 42; Scriabine's "Left-Hand Nocturne," Op. 9, No. 2, and Rubinstein's "Staccato Study" made up the pianist's program. Grainger's "Colonial Song" was included in the vocal music.

SEATTLE, WASH.—The program presented at a meeting of the Monday Club at the home of Mrs. Frederick Bausman was given by the following soloists: Mrs. Frederick Adams and Shirley Blalock, sopranos; Mrs. Adam Beeler, contralto; and Mrs. Romaine Elliott Lawson and Marjorie Miller, violinists. Mrs. A. C. Phillips, Daisy Wood Hildreth and Mrs. B. C. Beck were the accompanists. A number of pupils were presented by A. W. Whistler in a studio recital recently.

TULSA, OKLA.—A program was given before the Cadman Club at its first open meeting by Mrs. J. C. Wolsey, Mrs. S. H. Tanner, Mrs. Ethel Potts, Mrs. Roy Heater, Mrs. Walter Cain, Hazel Nelson, Beatrice Carson, Agnes Dunigan and Cissy Cavin. The Cerie School of Music has opened with a large enrolment of students this season. The faculty includes E. E. Cerie, Mrs. N. D. Ireland, Helen Yates Scott, Mme. June Reed, Mrs. Leo Fuerst, Frederick Warner and Ernest Prang Stamm.

LOWELL, MASS.—An interesting organ recital was given at All Souls' Church by Ernest Mitchell, organist of Trinity Church, Boston. Christmas pieces by Yon and Gigout were played, and the program also included an Andante Cantabile by Widor and Bonnet's "Song without Words." James B. Neal, tenor of the church choir, sang "My Soul is Athirst for God" from Gaul's "Holy City." These Sunday afternoon organ recitals attract large numbers of music-lovers from all parts of the city.

MCMINVILLE, ORE.—Blanche Nelson of Portland, dramatic soprano and pianist, and Dorothy Schoop, accompanist, appeared in an interesting recital before the Women's Civic Improvement Club. Her music included the Polonaise from "Mignon," "The Years at the Spring" (Beach), "My Love Is a Muleteer" (Di Nozgero) and three Dichmont songs "One Little Hour," "Bonny Brown Head" and "Spring Morning." Miss Schoop's solo numbers were Grainger's "Country Gardens" and Moskowski's "Caprice Espagnole."

WAHPETON, N. D.—Mrs. Pfister reviewed the operas of Verdi and Donizetti in a talk on "Italian Opera" before the Women's Literary Club at the home of Mrs. Devine. Illustrative music was sung by Nina Bardwell Torguson, soprano and director of the vocal department of the Wahpeton Conservatory, and Rudolph Gilles, baritone of Wahpeton. An orchestra has been organized at the State School of Science, and will be conducted by W. E. Halsey of the faculty. Sarah Jones, contralto, appeared in a recent program at this school.

REDLANDS, CAL.—The pupils of Elizabeth Tschudy gave a program in the Contemporary Club House recently, assisted by the Goodwin String Quartet and Miss Tschudy, pianist. A quartet composed of Gwladys Pugh, first soprano; Marion Boulette, second soprano; Kathryn Torrance, first contralto, and Ruth Cruikshank, second contralto, all vocal students in the university, made a week-end trip to San Diego, and gave a concert in the First Baptist Church of that city. They were accompanied by Eleanor Hadden, violinist, pupil, of Jos. Zoellner, Sr., and Ruth Grinnell, pianist.

WICHITA, KAN.—Mrs. Jessie Woolbridge Brosius and Dorothy Englehart, with Susie Balneger Newman as accompanist, gave a program before the Saturday Musical Club on Dec. 10. The pupils of Mrs. Walter T. Matson appeared in recital recently, those participating being Leona Mourning, Thur-

line Millard, Kara Hall, Sylvia Smulian, Bernice Smulian, Genevieve Dixon, Olin Dixon, Opal Gross, Lillian Young, Edith Canniff, Roberta Alexander, Helen Alexander, Frank Mason, Cora Cole, Maxine Gordon, Catherine Wilhelm, Erma Hafer, Agnes Wohlgenuth and Mrs. B. Canniff.

MANCHESTER, N. H.—A women's musical organization, the Chaminade Club, has recently been formed, with Mrs. Thomas F. Thorpe as founder and president. The other officers of the organization are: Mrs. Thomas J. Horner, first vice-president; Mrs. Arthur L. Franks, second vice-president; Charlotte Parker, secretary; Mrs. Charles A. Weston, treasurer, and Mrs. Percy B. Gotschius, historian. Directors are Mrs. Clara Muehling, Mrs. George P. Crafts and Mrs. F. W. Batchelder. Programs are to be given twice a month. A newly-organized People's Symphony is one of the season's features.

YORK, PA.—At a recent meeting of the Matinée Musical Club Helen Zeigler read a paper on "Coloratura, Dramatic and Lyric Songs." Nora Sechrist, guest of honor, sang "The Swallows" by Dell Acqua. Others participating in the program were Grace Mundorff, Mrs. Sol Walker, Mrs. Karl Katz, Mrs. John Chiappy, Mrs. Park Wolan, Romaine Spangler, Mrs. John U. Wisotzky, Hilda Lichtenberger and Mrs. Alva Shive Wehler. Katherine Mundorff presided. Papers on the lives of operatic composers were read at a meeting of the Del Puente Club in Elizabeth Flaig's studio. Among those who gave excerpts from the operas were Miriam Little, Mrs. Alta Weaver, Eva Williams, Myrtle Brown, Joseph Tassia and J. Larkins.

ALBANY, N. Y.—The Monday Musical Club devoted a recent meeting to a study of the music of Schubert. Mrs. Burt R. Rickards read a paper on "The Art Song and Its Best Exponent, Schubert," and a program chosen from the works of the composer was given by Mrs. George Quackenboss and Helen Eberle, sopranos; Mrs. Jean Newell Barrett and Mrs. Floyd E. Mallett, contraltos; Mrs. Frank I. Langwig, Jeannette Vanderheyden, Elizabeth Kleist and Helen M. Sperry, pianists; Mrs. Peter D. Schmidt, violinist, and a quartet, comprising Mrs. Christian T. Martin, Mrs. G. Ernest Fisher, Mrs. William B. Smith and Mrs. Barrett. The accompanists were Mrs. Lowell D. Kenny, Mrs. Herbert E. Robinson, Miss Sperry and Lydia F. Stevens.

HUNTINGTON, W. VA.—The choir of the First Presbyterian Church, in the second of its performances of sacred cantatas given on the last Sunday of each month, sang West's "Seed-Time and Harvest," to a capacity audience. Mrs. C. B. Lauson, Mrs. A. I. Marple, Mrs. Howard Lawrence, Mrs. Lola Minnicks, Mrs. Eloise Copjen, F. W. Grover, and the Masonic Quartet, comprising Harry S. Boyd, E. T. McAbay, C. H. Shadwell, and C. H. Brown, appeared in solos and concerted music. Edwin M. Steckel is organist, and conductor of this choir of thirty voices. In the second of a series of monthly concerts arranged by Mr. Steckel, and given in this church, the Masonic Quartet gave the chief part of the program. The following pupils of Mr. Steckel assisted: Margaret Carson, Edsa Collins, Lureata Ross, and Helen Walburn, organists, and Lois McMahon and Margaret Mumford, Pianists.

PORTLAND, ORE.—One of the most interesting attractions of the Portland theaters during Music Week was the appearance of Ted Bacon's Children's String Orchestra of fifty pieces, each evening at the Liberty Theater. The members of the orchestra include Alvin Achley, Marion Anderson, Helen Anton, E. W. Batchelder, Sophie Bernstein, Clara Brockway, Layton Burnett, B. F. Bursell, Stanley Carlquist, Duncan Christianson, Bunnell Coffield, Alice Deller, E. V. Dempster, Roy Durham, Betty Easterday, Doris Dempster, Edna Bump, Helen Hale, Alden Hansen, Luella Hardy, Martin Katzke, Loyst Johnson, Verne Johnson, William Lathrop, Hal McIntosh, Deliah Irish, Henry Livingston, Helen McCullough, Eleanor Neilon, Patsy Neilon, Marnil Newton, Ellen Pierce, Thelma Robertson, Clara Stafford, Gustave Steinberg, Robert Stoner, James Schmidt, Maude Talbot, Ruth Tuthill, Edna Whiteside, Margaret Wiley, Chloethell Woodard, Marie Armstrong, Loren Anslow, Marion Mustee, Charles Bounner, C. Hayes, Prospera Pozzi, Ralph Morris and W. A. Elliot.

In Music Schools and Studios of New York

HAYWOOD DEMONSTRATES "UNIVERSAL SONG"

Frederick H. Haywood, author of "Universal Song," recently demonstrated his method of voice culture before the High School supervisors of music of New York City at the Washington Irving High School. A group of fifty girls took part in the demonstration of the first three lessons from Vol. I. This group numbered about twenty in excess of the average Haywood class. Immediately afterward, a group of fifty boys came on the stage. These boys were of the vocally uncertain ages of thirteen to fifteen. In dealing with them, Mr. Haywood first withdrew the unchanged soprano voices. And instead of proceeding with the exercises from "Universal Song," he had those who were left concentrate on the effort for unity of tone on a given pitch. He concluded by emphasizing the importance of a very thorough and exacting voice trial in the selection of boys for specific voice culture classes and also stated that he was convinced that this subject should be elective for boys and not compulsory.

About 200 teachers were in the audience. Frederick M. Davidson, assistant director of music in the New York public schools, acted as chairman for the afternoon. Mr. Haywood is conducting two demonstration classes, one of high school girls and one of boys, over a period of ten weeks, under the auspices of the Department of Music of the Public Schools of New York City.

CONTINUED SUCCESS FOR PILAR-MORIN PUPILS

Two singers who have worked with Mme. Pilar-Morin as their dramatic coach have added Philadelphia to the list of cities in which they have appeared successfully with the San Carlo Opera Company. They are Josephine Lucchese, coloratura soprano, and Madeline Keltie, dramatic soprano. Miss Lucchese has been heard as *Lucia*, *Gilda*, *Olympia* and *Antonia*, and Miss Keltie as *Micaela* and *Musetta*. Another Pilar-Morin pupil, Alice MacKenzie, has been engaged to present some of her acting songs at the Sheridan Theater.

A VOCAL ART-SCIENCE PROGRAM

For the recent program given at the Vocal Art Science Studio of Miss Tweedy and Mrs. Woolson, the audience included representatives of the Aeolian, Edison and Victor companies and some personal friends of Caruso. Dr. Frank E. Miller

delivered an address on Caruso with reference to his method of voice production and spoke of the significance of Vocal Art-Science. Some unpublished photographs of the late tenor were shown and statistics of his vocal resources given. The evening was closed with demonstrations of Dr. Miller's new scale and with songs interpreted by pupils of the studio.

RECITALS AT BALL STUDIO

Two short recital programs were given at the studio of Frances deVillia Ball, teacher of piano, on the afternoon of Dec. 13. Betsy Mary and Helen Robinson each played a group of solos, which included numbers by Bach, Grieg, Eastwood Lane, Cyril Scott, Schumann, Debussy and Thome. Bertha and Helen Lasner followed them with numbers by Bach, Chopin, Rubinstein, Liszt and Moszkowski.

BACH PROGRAM AT AMERICAN PROGRESSIVE PIANO SCHOOL

A lecture recital devoted to Bach was given at the headquarters of the American Progressive Piano School, Gustave L. Becker, conductor, on Dec. 13. Gertrude Casriel and Edna Elizabeth Hudson played, Miss Casriel giving a Prelude and Fugue and the Fantasia in C Minor. Miss Hudson presented the Partita in B Flat and the two-part inventions. Mr. Becker, at a second piano, demonstrated the harmonic structure of works presented.

MARZO PUPILS SING

A concert intime was given at the Belgian Conservatory of Music on the evening of Dec. 3, in which the program was provided by the pupils of Chev, Eduardo Marzo. Ralph Toland was heard in a number by Durante, "Danny Deever" by Damrosch and a Handel number; Louise Carlucci sang "Caro Nome" from Verdi's "Rigoletto," Arditi's "Il Bacio," and the Gounod Ave Maria, and Frank R. Prina presented "O Paradiso" from Meyerbeer's "L'Africaine," an aria from "Pagliacci" and a number of Neapolitan songs.

RECITAL AT ZERFFI STUDIOS

The first of a monthly series of recitals at the Zerffi Studios was given on Dec. 11. The program was presented by Flaurance Coleman, soprano, and John Merkyl, baritone. Among the invited guests was Ralph Leopold, the pianist, who was induced to play a group of solos at the close of the regular program.

Norman Duff, a student of Carl Craven, gave a recital at the Chicago Y. M. C. A. on Dec. 4. His program included the aria, "Eri tu" from the "Masked Ball," and numbers by Speaks, Salter, MacDermid and Hageman.

George McEwan, pupil of Charles LaBerge of the American Conservatory, gave a song recital before the Philharmonic Club of Waupun, Wis., singing arias by Giordani and Caldara, the Massenet "Elégie," a Scotch group, and numbers by Rogers, Burleigh and McFadyen.

Helene Eck, coloratura soprano, pupil of Theodore Harrison of the Lyceum Arts Conservatory, gave a recital on Dec. 11, singing the aria, "Ah! non credea mirati" from "Sonnambula," a group of old Italian airs, and modern English songs. Archer Farrell, pianist, played three Godard works and numbers by Mendelssohn and Mozart.

George G. Smith of the American Conservatory, winner of the National Federation of Music Clubs contest last year, gave a concert at Greenville, S. C., on Dec. 12, singing the Prologue from "Pagliacci" and groups by American composers including LaForge, O'Hara, Bilbet and Spross.

Miss Willie Gramling of Chicago Musical College, has been engaged as director of the piano department of Alexander College, Jacksonville, Tex. Lowell Wadmond, vocalist, will be one of the soloists at the Bay View, Mich., concert course next summer. Walter Pyre will give a

recital at the University of Wisconsin at Madison in February. Marshall Sossion was soloist at the Hebrew Institute on Dec. 18.

Hiram Taylor, formerly of the American Conservatory, is a member of the music faculty of Milwaukee Normal School.

ENGAGES GUEST TEACHERS

American Conservatory Advances Arrangements for Summer Classes

CHICAGO, Dec. 17.—Extensive plans for the summer master classes of the American Conservatory were announced to-day by John J. Hattstaedt, president.

Josef Lhevinne will be guest instructor of piano; William S. Brady, vocal teacher of New York, has been secured for the voice department; George H. Gartlan, director of music instruction in the schools of New York, will conduct classes in public school music; Jacques Gordon, concert violinist and concertmaster of the Chicago Symphony, will head the violin class, and William Middelschulte has been engaged for the organ classes.

In addition to the visiting teachers, the Conservatory faculty will be in attendance throughout the summer season. The guest artists will give private instruction and will conduct classes in repertoire work and for teachers. Mr. Gartlan, whose engagement is for three weeks beginning July 17, will deliver a series of lectures before the post-graduate classes of the music supervisors' department.

Passed Away

William Luton Wood

ITHACA, N. Y., Dec. 17.—William Luton Wood, composer and teacher of singing, died recently in the Geneva Hospital, Geneva, N. Y., following a stroke of paralysis. Mr. Wood, who was in his sixty-seventh year, first came to Ithaca in 1896, and in 1900 settled here permanently. He was a graduate of the University of Rochester and studied first to be a concert pianist under Moszkowski in Paris. Returning to this country he gave up the piano and became a singer, being for a number of years a member of the choir at St. John's Episcopal Church in Varick Street. He was afterward precentor at the Fifth Avenue Presbyterian Church and a member of the Mendelssohn Glee Club. Besides teaching singing in Ithaca and Geneva where he was instructor at Hobart College, Mr. Wood composed numerous songs, several of which were for the use of the Cornell Glee Club for which he acted as coach. Funeral services were conducted in the chapel at Hobart College after which the body was taken to Rochester for burial.

Mrs. Hermann Kahn

Mrs. Hermann Kahn, mother of William B. Kahn, the husband of Mme. Frieda Hempel, died suddenly of heart disease at the New York home of her daughter, Mrs. Jacob Stein, with whom she was spending the winter, on the afternoon of Sunday, Dec. 18. Mrs. Kahn had suffered a slight attack on the previous day but had apparently recovered and was able to leave her room to attend a family gathering in honor of Mme. Hempel who returned on Saturday from a concert tour of the Middle West. She was taken suddenly ill and had to be assisted to her room, where she died soon after. Mrs. Kahn's husband, who died about eight years ago, was a prominent surgeon. Beside Mrs. Stein and W. B. Kahn, Mrs. Kahn is survived by three other sons, Eugene W. Otto C. and Joseph. The last is now in London.

Arthur E. Blackmore

MOUNT VERNON, N. Y., Dec. 17.—Arthur E. Blackmore, for many years art director for Steinway & Sons of New York, and who designed the pianos now in use at the White House, the State Capitol at Albany and the piano exhibited at the World's Fair in California, died at his home here on Thursday. He had been in ill health for the last two years. Mr. Blackmore was a native of England and a graduate of King's College, London, class of 1880. He was sixty-seven years old and had resided in Mt. Vernon for the last thirty-eight years. He was a member of Charter Oak Lodge F. &

partment. Inquiries regarding the summer master classes promise a record attendance for 1922.

Davis Studio Holds Commencement in Hannibal, Mo.

HANNIBAL, Mo., Dec. 10.—The commencement exercises of the Davis Studio, Mrs. John Davis, president, were held on Dec. 7, when the graduates of the class of 1921 were presented in concert. Compositions for piano by Gillet, Sudds, Beethoven, Kramer, Mendelssohn and Verdi-Liszt were played in the first part by Berenice Noble, Ruth Yount, Irene McClenning, Marie Moyer, Edith Raymond, Frances Raymond and Kathryn Johnston, and Mrs. Ed. King sang Eleanor Davis' "Because I Love," accompanied by the composer at the piano. The presentation of diplomas, the post-graduate degree to Miss Johnston, prizes and certificates followed. The third part of the program was devoted to a lecture-recital on six operas, which had been presented from 1915 to 1920 by the Grand Opera Choral Club, of which Eleanor Davis is director. Excerpts were heard from "Trovatore," "Martha," "Faust," "Aida," "Carmen" and "Lucia." The graduates in voice, Anna Marie Herrington and Arnon Lewis sang a "Lucia" aria and the Romance of Siebel from "Faust," respectively.

BOSTON, Dec. 17.—The Pianoforte Teachers' Society at its meeting on Dec. 12 in the Chestnut Street studios, heard Harris S. Shaw, organist and teacher, in an interesting lecture on "Humanizing Music Teaching."

A. M., of New York; Mount Vernon Lodge of Odd Fellows; the Artists Fund Society and Artists' Aid Society and the Salmagundi Club of New York. He leaves a widow, two daughters and four grandchildren. F. E. K.

Joseph Ritter

PITTSBURGH, PA., Dec. 17.—Joseph Ritter, for many years a prominent musical figure in this city and for forty years director of the choir at St. George's Church, died recently in Atlantic City after an illness of about six weeks. Mr. Ritter, who was one of the best piano tuners in the country, was seventy-five years old. He had been a resident of Atlantic City for about four years. He is survived by his widow, formerly a well-known contralto, two daughters and one son, all of whom are singers. Burial was in this city.

Leila Farlin Laughlin

INDIANA, PA., Dec. 19.—Mrs. Leila Farlin Laughlin, a member of the faculty of the Indiana Normal Conservatory, died recently at her home here. She underwent an operation about two months ago in Pittsburgh. Mrs. Laughlin was conductor of the Madrigal Club of the Normal School, the Indiana Ladies' Chorus and of the choir of the First Presbyterian Church. After graduating from the University of Michigan at Ann Arbor, taking her degree in singing, Mrs. Laughlin studied in Detroit and afterward in New York.

Louis Howard Croxson

Louis Howard Croxson, teacher of singing, died at his home in New York, on Dec. 12. Death was caused by diabetes. Mr. Croxson was born in Ludington, Mich., in 1868, and was formerly a concert singer. He is survived by his wife, Jane Shalek Croxson, who is the sister of Bertha Shalek, the opera singer.

Louis Maurice

Louis Maurice, musical director, died on Dec. 17, in New York. Mr. Maurice was born in Brussels about fifty years ago and came to this country in 1888. He directed the music during the run of "The Sun Daughter" at the Belasco, and the two film plays, "Civilization" and "Kismet." He leaves a widow.

Margaret Skillman West

CEDAR RAPIDS, IOWA, Dec. 16.—Margaret Skillman West, one of the most prominent piano teachers of this city, died at St. Luke's Hospital on Dec. 5.

In Chicago Studios

Chicago, Dec. 19.

Students of the Bush Conservatory appeared in recital on Dec. 10. Marjorie Beeler sang numbers by Hageman, Maidie Catanzaro was heard in a Woodman song, and Bernard Schweitzer sang the aria, "Caro mio ben," by Giordani. Mervyn Larson and Shepard Lenhoff, violinist, and Lucia Murphy, Juanita Davies and Julie Rive-Shider, pianists, participated in the program.

Junior pupils of Chicago Musical College were heard at Ziegfeld Theater on Dec. 17. Those taking part were Cecelia Vaslow, Virginia Savich, Phyllis Larson, Sadie Stern, Alberta Kolker, Katherine Vinnedge, Rose Orwicz, Lorraine Schaeffer, Ella Friedberg, George Goldstein, Mignon Larson, Milton Previs, Bernice Drodzowicz, Ida Kogan and Marsha Malter.

Piano and violin students of the Sherwood Music School were heard in recital in Fine Arts Hall on Dec. 16. Among those who played were Juliette Layzacher, Evelyn McNett, Gertrude Twindell, Janet Lawrence, Florence Piel, Eleanor Marshall, Janet Ashley, Elizabeth L. Lang, Helen Soboroff, Carol Gaige, Viola Stasel, Louis Loventhal, Sophie Marks and Angelica Lewis.

Donato Colafemina, a student of the Chicago Conservatory, is making a concert tour of the East, and has been re-engaged for a spring tour.

Psychic Current Unites Artist and Audience, Says Huberman

Polish Violinist, Back in This Country After Long Absence, Discusses the Relation Between Player and Hearers—American Audiences Best in World with Exception of Dutch—Emotional Reflexes Which Have Grown with the Centuries—Clairvoyance in the Artist's Work

By FRANCES R. GRANT

BETWEEN the truly inspired artist and his audience there exists a relation which transcends the purely mental or emotional, and becomes, in fact, a psychic intercourse. In other words, in those rare musical occasions when auditors and interpreter are in perfect accord there is an aural current which inspires the artist, while it uplifts the audience.

Such is the suggestion advanced by Bronislaw Huberman, Polish violinist, who several years ago appeared here as an infant prodigy, and who returns to America this year to win praises for his matured and lofty art. Besides his music, Mr. Huberman has that versatility, rare in an artist, which enables him to turn with ease from music to writing or to discuss the philosophies of life.

"Between the artist and audience," he says, "there must exist an electrical contact, which at once is created by the artist, and also serves to further inspire his work. The tension of the player is communicated and felt by the auditors, and the emotions of the artist pass as a single wave through the entire body of listeners. If this contact is broken the artist is left without inspiration and he must depend purely upon the work of his fingers and his virtuosity to guide him.

"By the strange adversities of economic conditions in Europe to-day, it is difficult for the artist to find audiences with which he can come into this spiritual contact. This is so everywhere, with the exception of Holland, and, for this reason, American audiences represent the finest audiences of any country, excepting the Dutch. It is easy to see why. The war has to-day reversed the social standings of Europeans, and it is the laborers or war-profiteers who now attend concerts. The middle class, which previously attended musical events, finds itself unable to afford the expense for such things, and artistic matters are left in the hands of men, who do not yet understand the language of music. This is so not only with the persons who occupy the highest priced seats, but in the gallery as well. It is not that appreciation is the monopoly of a certain class, but these new audiences are only beginning to learn the language of music, and one cannot yet expect them to appreciate its subtleties. Thus, the artist faces auditors upon whom he knows the most delicate suggestions of his work are lost, and he is uninspired in their presence. In Holland, however, as in America, the social stratas remain practically the same, and as the Dutch people have long been cultivating their artistic appreciation they now are upon an advanced plane. In America the appreciation is constantly advancing and the artist senses the sympathy of the audiences.

"Of course, in these statements I do not mean necessarily that the Americans are more musical, say, than the Germans or Austrians. I am speaking only in the sense of the audiences which at present greet the artist abroad.

Why Great Artists Fail in America

"And while we are on the subject of America, I may say that I have found it a discriminating country. Not all the great artists who have come to America have succeeded here, I admit, but all who have succeeded here are really great. When Europeans say of America that it is without discrimination, the statement can be traced to conceit or ignorance. In Germany, even, many artists have made tremendous sensations, who have been without great artistic virtues, and who, when they go to other coun-

tries, are classed as mediocre. I do not believe this could happen in America, because its judgment is accurate. I do believe, however—in fact, I know—that this country has rejected many very great artists. Why is this so? Well, there are minute things which govern an artist's success. One of these may be pure nervousness at his first recital. In America, especially, the first recital of an artist is of great consequence; the very knowledge of the importance of this first appearance may unnerve an artist and make him play below his true level. Or there is another reason which may cause his failure; that is, over-advertising. The artist may have been preceded by too much praise of his work, and defeated by that very praise. For there is in every being an innate contrariness, as Goethe says, and the people probably resented this praise, not consciously, perhaps. But they rejected him, in any case. In my own appearances here as an infant prodigy every one said I had made a great success. But compared with the successes I made abroad, I did not feel this was so, and I lay it to this very cause.

Emotional Reflexes in Music

"Art after all must be human or else it is only applied art and has only the interest to art that this chair upon which I am sitting has. Art should have emotional significance and should provoke in the listeners certain definite reactions, which should have a certain relation to each other. With the centuries there have grown up certain reflexes in music; just as there are certain reflex actions in our nerves, so there are with our emotions. Science has not yet itemized them, nor have we been given the key to discover their exact media. Let me give an example of how they arise. Take the D Flat Nocturne of Chopin, one of the most characteristic of his works. Suppose generation after generation had heard this nocturne and had come to know and love it; it is not unlikely that in time the atmosphere of it would enter their consciousness, and D Flat would begin to suggest something nocturnal. Undoubtedly there are already many reflexes, despite the fact that they are not definitely known to us. But certain works invariably call up certain moods.

"On occasion, these have been so exact as almost to suggest clairvoyance. Several instances have arisen within my own experience. There was an instance between myself and a critic, which came up during the playing of the Tchaikovsky Concerto. In the fourth movement, I have always imagined up the picture of a drunken Cossack reeling through the Nevsky Prospect, and have played the part of the work in that spirit of aban-



Bronislaw Huberman, Polish Violinist, Now in America

don. In writing of my playing, a critic called up exactly the same idea, which I think is interesting, and suggests a close relation between artist and hearer.

"Of course, this does not mean that a work of music should always conjure up the same thought or feeling in each person. It may have different effects on as many different auditors. A great work should express the general mood evoked by a certain event, by a human experience. I do not mean that it should be descriptive or programmatic in the narrow sense of the word, but it should call up a certain emotional reaction, and should suggest to the hearer the emotional experience of the composer."

To talk with Mr. Huberman is to learn that he has pondered much upon matters

passing beyond the scope of music alone. His writings on music have appeared in European papers, and he is at present working upon a volume to be devoted to the psychology of playing and the aesthetics of interpretation. Asked whether he had ever sought to turn from music to another form of art, Mr. Huberman, indicating a scar on his wrist, answered, "You see this scar? Once I was injured there, and it was believed the nerve was severed and I would never be able to play again. My friends and relatives were inconsolable, but I remained calm. I thought, perhaps, it had been ordained so, in order that I might turn to those other fields, writing or conducting. But you see, it healed. So I suppose fate had determined that my destiny should be that of a violinist."

Frank Damrosch Guest at Dinner of New York Teachers' Association

The Music Teachers' Association of the New York City Schools held a business meeting and dinner, at which Frank Damrosch was guest of honor at the Park Avenue Hotel on Dec. 13. Mr. Damrosch, in an address, expressed his desire to assist the cause of New York school music in any way possible, and his belief in the enlarging scope of this important part of public school education. Mr. Gartlan, director of music in the schools, also spoke. At the business meeting of the association alterations were made in the constitution of the organization to provide for changes in the terms and duties of officers. Mrs. Lucy Morris presided.

Artists Entertain Prominent Western Manager

Roland B. Witte of the managerial firm of Horner & Witte, Kansas City, has been spending a week in New York conferring with various managers regarding artists for his extensive territory for next season. Among the prominent singers who have entertained Mr. Witte have been Mary Mollish, Nevada Van der Veer and Reed Miller, Grace Kerns, Paul Althouse, Arthur Middleton and Betsy Lane Shepherd.

Movement to Bring Forward Matteo Bensi's Works

The Bensman Concert Association, formed in New York to further the production of the works performance in this country of the works of Matteo Bensi, has organized a concert to be given on Dec. 24 at Carnegie Hall. Cantor Josef Shlisky, tenor; Josef Winogradoff, baritone; Maximilian Rose, violinist, and the Synagogal Choral Alliance of 100 voices, conducted by M. Posner, will take part in an attractive program. Matteo Bensi, who was born in Russia in 1877, has gained distinction in Europe as a composer. It is the hope of his friends and admirers in this country to bring forward his works here, and especially his symphony, "Palestina." The association is planning to give a series of concerts throughout the United States to raise funds for the publication and production of his works.

Plan Music Festival in Upper Manhattan

A music festival is being planned for this winter in upper Manhattan, with the indorsement of the Harlem Board of Commerce. A special committee has been appointed by the board to complete the preliminary arrangements.

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